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VICTORIA & ALBERT MUSEUM

CATALOGUE OF AN EXHIBITION OF VICTORIAN & EDWARDIAN DECORATIVE ARTS

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COURTAULD INSTITUTE OF ART.

UNIVERSITY OF LONDON.

VICTORIA & ALBERT MUSEUM

EXHIBITION OF
VICTORIAN AND EDWARDIAN DECORATIVE ARTS

CATALOGUE

LONDON
HER MAJESTY'S STATIONERY OFFICE
1952

Z5055.V.

FOREWORD

THIS exhibition is being held to commemorate the centenary of the Museum of Ornamental Art, which was opened at Marlborough House in 1852. It may be regarded as our original ancestor, for in 1857 it was transferred to the present site with the name of the South Kensington Museum, which was changed in 1899 to the Victoria and Albert Museum.

In the exhibition an attempt has been made, for the first time, to assemble the best work undertaken in the field of the decorative arts during the reigns of Victoria (1837-1901) and Edward VII (1901-1910). It is hoped that it will not only give pleasure by bringing together many remarkable objects that have never before been shown in public, but will also help to initiate the objective study of a fruitful period that has hitherto remained outside the field of serious scholarship.

The tracing of the 960 exhibits has only been possible as the result of the co-operation of many hundreds of helpers, and few exhibitions can have called forth the goodwill and assistance of so many different individuals and institutions. The use of the press and the broadcasting and television services has been successfully invoked in the search for material, and in addition to the 270 lenders—itself an unprecedented figure—many of whom have been involved in considerable discomfort as a result of the loans—a very large number of others have helped with suggestions and information.

Where we are under an obligation to so many, it would be invidious to single out any for special acknowledgement, and I trust, therefore, that all are aware of our gratitude, and of our realisation that the exhibition would have been quite impossible without their help.

The organisation of the exhibition—including the initial research, the selection of material, the presentation of the exhibits, and the compilation of the catalogue—has been carried out by a team of five members of the Circulation Department: Mr. Hugh Wakefield, Mrs. B. J. Morris, Mr. John Lowry, Miss E. M. Aslin, and Mrs. S. J. Bury, under the direction of Mr. Peter Floud, the Keeper of the Department.

LEIGH ASHTON,
Director

Victoria & Albert Museum,
October, 1952.

COURTAULD INSTITUTE
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INTRODUCTION

THE PURPOSE OF THE EXHIBITION

Previous exhibitions covering the Victorian and Edwardian era—such as the Victorian Exhibition held in 1931 in aid of St. Bartholomew's Hospital, and the Edwardian Festival Exhibition held in 1951 at Eastbourne—have consisted almost entirely of anonymous and undated material collected primarily for its picturesque or anecdotic or nostalgic appeal. Consequently they have added little to our knowledge of the chronological development of stylistic trends and changes during this complex period.

This exhibition attempts something at once more limited and more ambitious, in that it only includes objects that can be authoritatively attributed to the leading Victorian and Edwardian designers (though a few examples of pottery and textiles have been included which, though exactly datable and attributable to specific firms, cannot be assigned to a particular designer owing to the strong emphasis on anonymity that was common among Victorian manufacturers).

Though the insistence on these twin criteria of date and attribution has made the search for material infinitely more laborious, it was felt that only in this way could the exhibition give a decisive impetus to a scientific study of tendencies and developments in Victorian and Edwardian design, and thus bring some clarity into a period which has hitherto been the simultaneous victim of academic indifference and dilettante enthusiasm.

During the preparations for the exhibition it has become clear that this emphasis on the work of the leading designers has had the subsidiary advantage of drawing attention to, and thus—we hope—preserving for posterity, important Victorian and even Edwardian relics that would otherwise have been lost. The best evidence of this is that over 150 of the examples shown were found in the possession of owners who were unaware of the name of the designer, or indeed of any details about their objects.

THE SCOPE OF THE EXHIBITION

It was intended that the exhibition should include the best examples of the work of all Victorian and Edwardian designers whose work showed originality, competence and sincerity, and had some influence either on their own or subsequent generations. These criteria have been applied—in so far as such objectivity is ever possible—without reference to present fashions, and designers have not been excluded merely because we now find difficulty in understanding their aims or contemporary reputation. On the other hand we have deliberately eliminated what was merely freakish or grotesque. At the same time we have purposely left out a whole host of Victorian designers whose work was unashamedly based on the copying of earlier styles, and all those second-rank designers who were content to imitate the successive fashions set by the pioneers.

This emphasis on originality has made it logical to omit all the excellent work in such fields as pottery, carpentry, quilting and lace-making, that continued on traditional lines in country districts throughout most of the 19th century. For similar reasons we have left aside everyday commercial productions such as transfer-printed pottery, and such purely local manifestations as the mid-Victorian school of Warwick furniture-carvers.

Arbitrary decisions had to be taken concerning the work being undertaken round about the two terminal dates of the exhibition, namely 1837 and 1910. In the case of the beginning date it was decided to exclude all those categories of decorative art which were already firmly established before the beginning of Victoria's reign, such as Tunbridge ware, papier-mâché furniture, and Berlin woolwork, even though they continued to be practised well into the Victorian period. In the case of the end date it was decided to include only those designers who had already established an independent reputation by 1910, and who could, therefore, be said to have made an individual contribution to Edwardian design. Included among these designers are seven who are still living, all of whom are now over eighty years old.

All the arts of the book and also the arts of costume have been deliberately excluded as extending the concept of the decorative arts too widely to have made possible a coherent exhibition. Stained glass, though falling logically within our terms of reference, has reluctantly had to be left out owing to the difficulty of finding movable examples and of displaying them when found.

THE SEARCH FOR MATERIAL

In the complete absence of any secondary sources the search for material has been based almost exclusively on references in contemporary periodicals and on the memories of descendants of the designers—where it has been possible to trace them. Every known contemporary reference has been checked, but the great majority are tantalisingly imprecise and only a small proportion could be followed up with any chance of success. In many cases contemporary clues were successfully followed down to the last war only to die out as the result of the breaking up of homes, the dispersal of possessions, and the destruction of records for salvage by auctioneers and dealers.

It had been hoped that much help would have been forthcoming from the records of manufacturers, but this was rarely so in practice, and there were many instances where existing firms which had produced notable work in the Victorian period had now lost all memory of it. Only a very few firms had kept actual examples of their earlier productions, and then only sporadically.

On the other hand, many interesting exhibits have come to light unexpectedly and by chance.

The amount of material discovered has varied greatly from designer to designer. In the case of all the Victorian designers except William Morris it has been not so much a question of selecting suitable objects for display, but rather of showing almost every single example that has been found. In the case of the Edwardians rather more material has been available, though only in the case of C. F. A. Voysey has there been enough to make possible the actual selection of exhibits,

MISSING MATERIAL

Inevitably there remain many gaps in the representation of the leading designers. One important designer—Sir Matthew Digby Wyatt—is entirely unrepresented, for it has been impossible to discover any of his jewellery, carpets, or wallpapers. Other less important figures who are omitted for the same reason are H. W. Batley (furniture), Harrison Townsend, the architect (textiles and wallpaper), and Luther Hooper of Haslemere (hand-weaving).

Several other designers are very inadequately represented for lack of material. The most important are R. Norman Shaw and Charles Lock Eastlake. We have not discovered any of their furniture, and, as a result, the former is represented only by an altar-frontal, and the latter by a single wallpaper. In one case (J. Herbert McNair, the associate of Charles Rennie Mackintosh), the inadequate representation is due to the fact that his only important surviving furniture was discovered too late for inclusion. In a few cases absence of material has led to important gaps in the work of otherwise well-represented designers. Thus we lack the jewellery of William Burges, of Charles Rennie Mackintosh, and of Sir Frank Brangwyn, and the early rugs designed by the latter.

A few interesting designers are unrepresented because it has proved impossible to discover any reliable details about what they produced. This is the case with the furniture designed by Sir Arthur Blomfield in the 1860's, the embroideries of Mme. Bodichon, which so excited the cognoscenti in the 1870's, and the furnishings designed by the Misses Agnes and Rhoda Garrett, the pioneering cousins who ran a decorating business from 1872 to 1891.

The only important exhibits excluded for lack of space are the later tapestries produced by Morris and Co., such as Burne-Jones's "Adoration" and "Holy Grail" series, and Heywood Sumner's "The Chace", and the celebrated grand piano decorated by Burne-Jones for William Graham.

The field of mid-Victorian domestic silver and jewellery has not been covered thoroughly owing to the absence of any satisfactory contemporary records. It is hoped that future research workers will be able to fill this gap.

As many of the facts set out in the catalogue have had to be pieced together from fragmentary sources, it is more than likely that many small errors of dating and chronology have crept in. Those who note such errors are asked to bring them to the attention of the Museum, for in the absence of other sources on the subject, future research workers may turn to this catalogue for information, and any uncorrected mistakes may therefore be perpetuated.

PETER FLOUD

LIST OF ABBREVIATIONS

EXHIBITIONS

Great Exhibition 1851 :	Great Exhibition of the Industry of All Nations, London
Paris 1855 :	Universal Exhibition
London 1862 :	International Exhibition
Paris 1867 :	Universal Exhibition
London 1871 :	International Exhibition, South Kensington
London 1872 :	,, ,, ,, ,,
London 1873 :	,, ,, ,, ,,
London 1874 :	,, ,, ,, ,,
Vienna 1873 :	Universal Exhibition
Philadelphia 1876 :	Centennial Exhibition
Paris 1878 :	Universal Exhibition
Health Exh. 1884 :	International Health Exhibition, London
Inventions Exh. 1885 :	International Inventions Exhibition, London
Manchester 1887 :	Royal Jubilee Exhibition
Chicago 1893 :	World's Columbian Exposition
Paris 1900 :	Universal Exhibition
Glasgow 1901 :	International Exhibition
Vienna 1900 :	Vienna Secession Exhibition
Turin 1902 :	International Exhibition
St. Louis 1904 :	International Exhibition
N.Z. 1906 :	Christchurch (New Zealand) International Exhibition 1906-7
Ghent 1913 :	Universal and International Exhibition
Paris 1914 :	Exhibition of Decorative Art of Great Britain and Ireland
A. and C. :	Arts and Crafts Exhibition Society's Exhibitions 1888-1909

PUBLICATIONS

A.J.	*Art Journal* (periodical), London 1849-1912
Arch. Rev.	*Architectural Review* (periodical), London 1896
A.U.	*Art Union* (periodical), London 1839-1848
Br.	*The Builder* (periodical), London 1843-
B.A.	*British Architect* (periodical), Manchester 1874-1904
D.K.	*Deutsche Kunst und Dekoration* (periodical). Darmstadt 1897-1934
Dek. K.	*Dekorative Kunst* (periodical), Munich 1897-1929
K.K.H.	*Kunst und Kunsthandwerk* (periodical), Vienna 1898-1921
M.A.	*Magazine of Art* (periodical), London 1873-1902
Mod. St.	*Moderne Stil* (periodical), Stuttgart 1899-1904
R.I.B.A.	*Journal of R.I.B.A.* (periodical), London 1837-
St.	*Studio* (periodical), London 1893-
Sugden	SUGDEN, A. V. and EDMONDSON, J. L., *A History of English Wallpapers*, London 1925.
S.Y.B.	*Studio Year Book*, 1906-
V. & A. Picture Book	*Victorian and Edwardian Decorative Arts*, Victoria and Albert Museum Small Picture Book No. 34, 1952
Yapp	YAPP, G. W., *Art Industry* (Furniture and Metalwork, 3 vols.), London 1877

NOTE : Numbers in square brackets at the end of the catalogue entries are Victoria and Albert Museum Acquisition Numbers.

A SUMMERLY'S ART MANUFACTURES

In response to the Society of Arts' offer, made in 1845, of a prize for designs for a tea service, Sir Henry Cole (under the pseudonym "Felix Summerly") produced a design which was executed by Mintons. This won a silver medal in the competition held in 1846, and the experience led Cole to believe that it would "promote public taste" if well-known painters and sculptors could be persuaded to produce designs for manufactured articles of every-day use. Accordingly, in 1847, he founded "Summerly's Art Manufactures" which lasted for about three years until his preoccupation with the Great Exhibition of 1851 brought it to an end. Individual firms, however, continued to produce objects originally made for Summerly's Art Manufactures for some years after it had closed down.

Bib. Cole, Sir Henry, K.C.B. *Fifty Years of Public Work*, 2 vols., London 1884. *Journal of Design*, London 1849—1851.

JOHN BELL (1811–1895), sculptor.

A 1 MUSTARD POT "THE BITTEN TONGUE" (H. 5½ in. W. 3⅛ in.) parian porcelain. Made by Minton and Co. about 1847. Cole II p. 186. [40–1865]

A 2 SALT CELLAR (H. 7 in.) parian porcelain. Made by Minton and Co. about 1847. Cole II p. 184 (*ill.*) [41–1865]

A 3 VASE AND COVER (H. 6 in. Diam. 2¾ in.) porcelain painted and gilt. Made by Minton and Co. about 1847. Given to the Museum by Henry Cole. [377–1854]

A 4 SALT CELLAR (H. 4⅝ in. W. 6¼ in.) enamelled earthenware. Made by Wedgwood and Sons about 1847. Cole II p. 181. Given to the Museum by the makers. [162–1865]

A 5 BREAD BOARD (Diam. 1 ft. 2 in.) AND KNIFE (L. 1 ft. 1⅝ in.) carved lime wood, the knife with a blade of etched steel. Made by Joseph Rodgers and Sons about 1847. Cole II pp. 192 and 193 (*ill.*). [444 and 445–1865]

A 6 PAPER KNIFE "THE FLAX" (L. 10½ in.) the handle carved ivory, the blade of pierced and gilt metal. Made by Joseph Rodgers and Sons about 1847. Cole II p. 190 (*ill.*). V. and A. Picture Book pl. 1. [447–1865]

HENRY COLE (1808–1882), author, member of the executive committee of the Great Exhibition of 1851, Secretary of the Department of Science and Art 1853–73, and as such in over-all control first of the Museum of Ornamental Art, and, after 1857, of the South Kensington Museum.

A 7 TEA-POT (H. 6 in. Diam. 5½ in.) earthenware, marked on the bottom "FS (in monogram) inv 1846" surrounded by a garter with the words "SOCIETY OF ARTS PRIZE PATTERN Minton and Co. Staffordshire" printed in red. Cole II p. 178 (*ill.*). V. and A. Picture Book pl. 1. [2741 and A–1901]

A 8 TEA-CUP (H. 2⅛ in. Diam. 3⅜ in.) AND SAUCER (Diam. 5¾ in.) *see* A 7, with which it formed part of a service which was exhibited at the Society of Arts Annual Exhibition of Art Manufactures 1846. This was the service which gained Cole a silver medal and gave him the idea of starting Summerly's Art Manufactures. With A 7, given to the Museum of Practical Geology by the Society of Arts 1871. See also C 27. [2743 and A–1901]

JOHN CALCOTT HORSLEY (1817–1903), painter.

A 9 DECANTER STOPPERS (H. 4½ in.) silver, embossed and chased. Made by Bernard Smith about 1847. Cole II p. 188 (*ill.*). [794, 5, 6–1864]

JOHN LINNELL (1792–1882), painter.

A 10 VASE (H. 6 in. Diam. 3 in.) porcelain, gilt and decorated with a transfer print (by Everdingen), painted by Linnell about 1847, showing the story of Reynard the Fox. Given to the Museum by Henry Cole. [378–1854]

RICHARD REDGRAVE, R.A. (1804–1888), painter, writer, Surveyor of the Queen's Pictures 1857–1888.

A 11 MUG (H. 2¼ in. Diam. 3 in.) transfer printed porcelain. Made by Minton and Co. about 1847. Given to the Museum by Henry Cole. [373–1854]

A 12 SHAVING MUG (H. 7⅞ in. Diam. 2⅛ in.) earthenware with printed decoration: inscribed "BY THE LENGTH OF HIS BEARD CAN YOU MEASURE A MAN ? POET OR HERO ? —I DOUBT IF YOU CAN. BEARDED OR SHAVEN—WIT COMES FROM HEAVEN." Made by Wedgwood and Sons about 1847. Given to the Museum by the makers. Cole II p. 181 (*ill.*). [161–1865]

A 13 WATER CARAFE (H. 10¼ in. Diam. 5¼ in.) clear glass enamelled and gilt. Probably made by T. F. Christie and Co. about 1847. Cole II p. 186. V. and A. Picture Book pl. 1. [4503–1901]

A 14 KNIFE (L. 10¼ in.) steel blade with encaustic earthenware handle. Made by Joseph Rodgers and Sons about 1847. [28–1865]

A 15 CHRISTENING CUP (H. 4⅝ in. Diam. 2⅝ in.) silver embossed and chased with figures of guardian angels protecting children. Inscribed "HARY (sic) EMANUEL/Manufacturer/London 1865/CHESNAU/chaser/Designed by/RICHARD REDGRAVE R.A./for FELIX SUMMERLY'S/ART MANUFACTURES/1848" (produced in quantity by Hunt and Roskell). Cole II p. 189. Journal of Design, II p. 135 (*ill.*). V. and A. Picture Book pl. 1. [371–1865]

A 16 WINE TRAY (W. 1 ft. 2⅛ in. L. 2 ft. 4⅛ in.) papier mâché, inlaid with gold, mother-of-pearl and ivory (a cheaper version was produced without figures). Made by Jennens and Bettridge about 1847. Cole II p. 194. Journal of Design II p. 64 (*ill.*). V. and A. Picture Book pl. 1. [132–1865]

HENRY J. TOWNSHEND (1810–), painter.

A 17 JUG "THE COACH AND RAILWAY" (H. 7 in. Diam. 5¼ in.) earthenware moulded in relief. Made by Minton and Co. about 1847. Journal of Design II pp. 132 and 133 (*ill.*). [540–1855]

B ALFRED STEVENS

Painter, sculptor and designer, b. Blandford Forum, Dorset, December 30 1817 ; d. Hampstead, May 1 1875. Son of a decorator and coach painter. Studied art in Italy, on funds subscribed by friends, including a year in Thorwaldsen's studio, 1833–1842. Appointed Assistant Master at Government School of Design, Somerset House 1845. Employed by Henry E. Hoole and Co. of Sheffield to design grates, etc., for Great Exhibition of 1851. There collected around him a group of followers, including Godfrey Sykes, Reuben Townroe, James Gamble and Hugh Stannus. In 1852 he returned to London and worked on public and private commissions until his death, including the Wellington Memorial in St. Paul's and the decorations of Dorchester House.

Exh. Sheffield, Graves Art Gallery, *Festival of Britain Art Exhibition* 1951 (catalogue).

Bib. Armstrong, Sir Walter, *Alfred Stevens : A Biographical Study*, London and Paris 1881. Stannus, H. H. *Alfred Stevens and his Work*, London 1891. Potter, H. I. *Notes on some Works by Alfred Stevens from* 1850 *to* 1857 *as shown by the original Drawings and Models in the possession of Messrs. Henry Hoole and Co. Ltd., of Green Lane Works, Sheffield*, Sheffield n.d. Towndrow, K. R. *Alfred Stevens*, London 1939. Towndrow, K. R. *Alfred Stevens*, Walker Art Gallery Monograph Number 1, Liverpool 1951.

METALWORK

B 1 STOVE (H. 4 ft. W. 2 ft. 4 in. D. 3 ft.) cast bronze and brass with panels of glazed earthenware (made by Mintons). Made by Henry E. Hoole and Co. 1850–57. Exhibited London 1862. Armstrong p. 3. Potter p. 10 (*ill.*). V. and A. Picture Book pl. 5. [4030–1853]

B 2 FIRE GRATE "THE RAPE OF PROSERPINE" (H. 2 ft. 11½ in. W. 3 ft. 3 in.) cast iron with bronze dogs. Made by Henry E. Hoole and Co. Exhibited at the Great Exhibition 1851, and Sheffield 1951 no. 353. Towndrow p. 100 (*ill.*). [4029–1853]

B 3 FENDER (H. 7 in. W. 4 ft. 7 in. D. 1 ft. 1½ in.) cast iron and brass. Made by Henry E. Hoole and Co. Potter p. 24 (*ill.*). *Lent by the Corporation of Sheffield.*

B 4 FIRE DOGS (H. 1 ft. 3 in.) cast bronze. Made by Henry E. Hoole and Co. 1850–57. Potter p. 18 (*ill.*). Walker Monograph p. 13 (*ill.*). *Lent by the Walker Art Gallery, Liverpool.*

B 5 TABLE (H. 2 ft. 5 in. W. 3 ft. 1 in. D. 1 ft. 8½ in.) cast iron. Made by Henry E. Hoole and Co. 1850–57. A sketch for this table is in the R.I.B.A. library. Potter p. 15 (*ill.*). Originally in the Restaurant of the Victoria and Albert Museum. [Circ. 134–1952]

B 6 TRAY (W. 1 ft. 8 in. D. 2 ft.) silver-plated nickel, the swage cast and pierced, the plate engraved (not by Stevens). Made by Thomas Bradbury and Sons 1856. Exhibited Sheffield 1951 no. 345. A smaller version of this tray (Sheffield Exh. no. 346) is in the Victoria and Albert Museum (Circ. 40–1952). *Lent by the Walker Art Gallery, Liverpool.*

B 7 HUNTING KNIVES

(*a*) (L. 1 ft. 3¾ in.) the guard silver-plated nickel, the blade etched steel, the sheath covered with velvet.
(*b*) (L. 1 ft. 4 in.) the handle silver and ivory, the blade etched steel, the sheath of silver.
(*c*) (L. 1 ft. 1 in.) the handle carved ebony and silver, the blade etched steel, the sheath of silver.

Made by George Wostenholm and Son 1851. Exhibited at the Great Exhibition 1851 and Sheffield 1951 no. 557. The original designs are in the Walker Art Gallery, Liverpool. *Lent by the manufacturers.*

CERAMICS

B 8 VASE (H. 1 ft. 4½ in. Diam. 9 in.). Inscribed on the base "Minton 1864". [184–1864]

B 9 VASE (H. 11½ in. Diam. 5½ in.) [185–1864]

B 10 PLATE (Diam. 11 in.). Inscribed "*February* 1864". [186–1864]

B 11 PLATE (Diam. 11 in.). Inscribed "*February* 1864". [187–1864]

These four pieces of hand painted earthenware are probably replicas of prototypes exhibited at the International Exhibition of 1862 (a vase similar to B 8 is illustrated in the *Art Journal Illustrated Catalogue of the* 1862 *Exhibition* p. 8).

The designs and some working drawings are in the possession of Messrs. Mintons (Sheffield Exh. nos. 239–244) and, whilst there is no evidence that they were ever mass produced, they were probably intended for quantity production with printed decoration.

MISCELLANEOUS

B 12 DOOR (H. 9 ft. 6 in. W. 4 ft. 9 in.) wood, carved, painted and gilt, with brass fittings. Originally in the dining-room at Dorchester House. *Lent by the Walker Art Gallery, Liverpool.*

B 13 CABINET (H. 4 ft. 10½ in. W. 3 ft. 2 in. D. 1 ft. 7 in.) pinewood. Originally in the designer's studio; later in the possession of Reuben Townroe and William Aumonier. *Lent by F. R. Yerbury, Esq.*

GODFREY SYKES (1825–1866), painter, designer and pupil of Stevens.

B 14 TOBACCO JAR (H. 9 in. Diam. 3¾ in.) bronze, cast and chased. A design for this jar, and another example, are in the Sheffield City Museum and were exhibited at the Sheffield Exh. 1951 (335A and B). *Lent by Messrs. Atkin* (*Silversmiths*) *Ltd.*

JAMES GAMBLE, sculptor, pupil and assistant of Stevens.

B 15 GRAND PIANO (H. 3 ft. 2 in. W. 4 ft. 4 in. D. 6 ft. 9 in.) painted pinewood. Originally made for Sir Henry Cole (*see* Sec. A). Given to the Museum by Alan S. Cole, Esq., C.B. [W.11–1913]

FRANCIS WALLASTON MOODY (1824–1886), painter, Instructor in Decorative Art, South Kensington.

B 16 PLATE (Diam. 17 in.) earthenware, painted in lustre and gilt. Made by Mintons about 1860. [C.279–1921]

C AUGUSTUS WELBY NORTHMORE PUGIN

ARCHITECT, designer and writer, b. Bloomsbury, March 1 1812; d. Ramsgate, September 14 1852. Only child of the draughtsman and water-colourist Auguste-Charles Pugin. Interested as a boy in the problems of stage design and stage machinery and was for a while on the staff of Drury Lane Theatre. First began designing in the Gothic style at the age of fifteen, producing designs for silver for Rundell and Bridge, and furniture for Morel and Seddon. First set up on his own producing Gothic details in 1830. Converted to the Roman Catholic Church about 1835, and built his first house, "St. Marie's Grange" Salisbury. Worked for Barry on the Houses of Parliament, 1836–37. From 1837 until his death built numerous Roman Catholic churches, wrote many books and pamphlets and designed great quantities of stained-glass and metalwork (mostly ecclesiastical) and also furniture, textiles, wallpaper and jewellery. Just before his death sat on committee to select objects to be purchased from the Great Exhibition to form nucleus of the Museum of Ornamental Art (ancestor of the Victoria and Albert Museum).

Bib. FERREY, Benjamin, *Recollections of A. N. Welby Pugin*, London 1861. TRAPPES-LOMAX, Michael, *Pugin*, London 1932. STANTON, Phoebe B. *Welby Pugin and the Gothic Revival*, unpublished thesis for Ph.D., University of London 1950.

FURNITURE

C 1 CHAIR (H. 3 ft. 3½ in. W. 1 ft. 10¾ in.) mahogany, carved and gilt with cast brass fittings. Made by Morel and Seddon about 1828–30. One of a set of twenty-four made for Windsor Castle. Clifford Smith, H. *Buckingham Palace* p. 148. *Lent by Her Majesty the Queen.*

C 2 CHAIR (H. 3 ft. 8½ in. W. 2 ft. 2½ in.) carved oak with imitation leather upholstery. Probably made by J. G. Crace about 1840. Originally designed for Charles Scarisbrick, Scarisbrick Hall, Lancs. [Circ. 237–1951]

C 3 SIDEBOARD (H. 9 ft. W. 7 ft. D. 2 ft. 1 in.) carved and painted oak with wrought iron fittings. Inscribed "✠ Non in solo pane vivit homo sed in omni verbo quod procedit de ore Dei". Probably originally made for Canon Luck (*see* C 10) about 1850. *Lent by Canon B. Morris.*

C 4 TABLE (H. 2 ft. 6 in. W. 3 ft. 6 in. D. 2 ft. 2 in.) oak. Probably originally made for Canon Luck (*see* C 10) about 1850. *Lent by Canon B. Morris.*

C 5 CABINET (H. 8 ft. W. 10 ft. D. 2 ft.) carved and painted oak with wrought brass panels and fittings. Made by J. G. Crace, 1851. Exhibited at Great Exhibition 1851. Wyatt, Matthew Digby *Industrial Arts of the Nineteenth Century* pl. 90. V. & A. Picture Book pl. 4. Bought by the Museum from the Great Exhibition. [25–1852]

METALWORK

C 6 PASCHAL CANDLESTICK (H. 8 ft. 2½ in.) brass, cast and chased and inset with crystal. Inscribed ✠ SURREXIT DOMINUS VERE ALLELUIA. Made by John Hardman and Co. about 1848. Exhibited at the Great Exhibition 1851. Trappes-Lomax, Appendix II, p. 333. *Lent from St. Cuthbert's College, Ushaw.*

C 7 RELIQUARY (H. 2 ft. 4 in. W. 11 in. D. 6 in.) copper gilt, engraved, enamelled and set with semi-precious stones. Probably made by John Hardman and Co. about 1848. *Lent by the Administrator of St. George's Cathedral, Southwark.*

C 8 CHALICE (H. 9 in. Diam. 6 in.) chased and embossed silver, parcel-gilt and enamelled, and set with semi-precious stones. Inscribed ✠ CALICEM SALUTARIS ACCIPIAM ✠ ET NOMEN DOMINI INVOCABO. Made by John Hardman and Co. about 1851. Exhibited at the Great Exhibition 1851. Bought by the Museum from the Great Exhibition. [1328–1851]

C 9 CHALICE (H. 10¼ in. Diam. 7 in.) chased and embossed silver parcel-gilt and enamelled, and set with semi-precious stones. Inscribed ✠ CALICEM : SALUTARIS : ACCIPIAM : ET : NOMEN : DOMINI : INVOCABO. Made by John Hardman and Co. about 1851. Exhibited at the Great Exhibition 1851. Bought by the Museum from the Great Exhibition. [1327–1851]

C 10 ALTAR CROSS (H. 2 ft. 2 in.) AND CANDLESTICKS (H. 1 ft. 2 in.) silver and gilt copper, chased and embossed, and enamelled with the Luck arms. Probably made by John Hardman and Co. about 1850 for Canon Luck and given to St. Augustine's Church, Ramsgate. *Lent from St. Augustine's Abbey, Ramsgate.*

C 11 CANDLESTICKS (H. 1 ft. 8 in.) brass, engraved and painted. Inscribed "Christi Crux Est Mea Lux". Probably made by John Hardman and Co. about 1846, for the Church of St. Giles, Cheadle, Staffs. *Lent by the Rev. J. J. McDonald.*

C 12 LAVABO (Diam. 5¾ in.) silver-plate. Inscribed "Lavabo inter innocentes manus meas". Probably made by John Hardman and Co. about 1846, for the Church of St. Giles, Cheadle, Staffs. *Lent by the Rev. J. J. McDonald.*

C 13 JUG (H. 1 ft. 7 in. W. 9 in.) embossed and engraved brass. Made by John Hardman and Co. 1851. Exhibited at the Great Exhibition 1851. *Lent by John Hardman, Esq.*

C 14 CUP (H. 5 in. Diam. 3⅜ in.) silver, engraved with the Pugin monogram and motto "en avant" and inscribed ✠ SICUT CERVUS DECIDERAT AD FONTES AQUARUM ITA DECIDERAT ANIMA MEA AD TE DEUS. Probably made by John Hardman and Co. about 1848, for Pugin's house at Ramsgate. *Lent by C. H. Purcell, Esq.*

C 15 SALT CELLAR (H. 3¾ in. Diam. 4⅛ in.) AND SPOON (L. 4¼ in.) silver parcel-gilt. The cellar inscribed WITHOUT ME IS NO SAVOUR. The handle of the spoon engraved with Pugin's monogram combined with a cross. Probably made by John Hardman and Co. about 1848, for Pugin's house at Ramsgate. *Lent by C. H. Purcell, Esq.*

C 16 CANDLESTICK (H. 1 ft. 1⅝ in. Diam. 6½ in.) brass, pierced and engraved with the Pugin crest and motto "en avant". Probably made by John Hardman and Co. about 1848, for Pugin's house at Ramsgate. *Lent by C. H. Purcell, Esq.*

C 17 VASE (H. 1 ft. 1¾ in. Diam. 6 in.) cast brass, engraved with vine-leaf pattern and the Pugin crest. Probably made by John Hardman and Co. about 1848, for Pugin's house at Ramsgate. *Lent by C. H. Purcell, Esq.*

JEWELLERY

C 18 CORONET (L. 1 ft. 10½ in.) embossed silver and silver-gilt. Made for Pugin's third wife, Jane Knill, for their marriage in 1848. *Lent by Mrs. R. Mugliston.*

C 19 EARRINGS, gold, each with one pendant pearl. Probably made by John Hardman and Co. about 1850. *Lent by Miss Mary Watts.*

C 20 BROOCH (Diam. 2 in.) chased and enamelled gold set with pearls. Probably made by John Hardman and Co. 1850–52, for Anne, Pugin's eldest daughter by his first wife. *Lent by Miss Mary Watts.*

C 21 WATCH (Diam. 1½ in.) AND CHAIN (L. 4 ft. 6 in.) gold, the watch chased and enamelled and inscribed "✠ Beatus servus qui cum venerit Dominus invenerit vigilantem." About 1850–52. *Lent by Miss Mary Watts.*

C 22 BROOCH (L. 2⅛ in. W. 2½ in.) enamelled gold set with garnets, malachite and turquoises, 1848. Made for Pugin's third wife, Jane Knill. *Lent by Mrs. C. E. Gladstone.*

C 23 NECKLACE (L. 1 ft. 9 in.) AND CROSS (H. 2½ in. W. 1¾ in.) enamelled gold set with garnets and pearls, 1848. Made for Pugin's third wife, Jane Knill. *Lent by Mrs. C. E. Gladstone.*

C 24 CROSS (H. 2⅛ in. W. 1½ in.) gold, chased and set with a ruby, pearls and diamonds 1848–50. *Lent by Mrs. M. K. Riddell.*

C 25 BRACELET (L. 6½ in. W. 1 3/16 in.) enamelled gold set with pearls and semi-precious stones. Made for Pugin's third wife, Jane Knill 1848–50. *Lent by Mrs. Humphrey Watts.*

C 26 NECK BAND (L. 6¼ in. W. 1 3/16 in.) enamelled gold set with diamonds, pearls and semi-precious stones, and inscribed "Christi crux est mea lux". Made for Pugin's third wife, Jane Knill 1848–50. *Lent by Mrs. Humphrey Watts.*

CERAMICS

C 27 CUP (H. 3 in. Diam. 4 in.) AND SAUCER (Diam. 6¾ in.) "Gothic" pattern. Earthenware with printed decoration. Made by Mintons, 1847. Trappes-Lomax, Appendix II p. 333. These are of the same design as Felix Summerly's tea service, *see* A 8. *Lent by Michael Trappes-Lomax, Esq.*

C 28 SUGAR BOWL AND LID (H. 3¾ in. Diam. 5⅝ in.) "Gothic" pattern. Earthenware with printed decoration. Made by Mintons, 1847. Trappes-Lomax, Appendix II p. 333. *Lent by Michael Trappes-Lomax, Esq.*

C 29 PLATE (Diam. 9½ in.) porcelain, transfer printed and gilt. Inscribed round the rim "ubi amor ibi fides". Made by Mintons about 1851. Exhibited at the Great Exhibition 1851. [459–1852]

C 30 PLATE (Diam. 8⅝ in.) porcelain, transfer printed with inscription in Gothic script. Made by Mintons about 1851. Exhibited at the Great Exhibition 1851. [460–1852]

C 31 DESSERT PLATE (Diam. 9 in.) porcelain, embossed, painted and gilt. Probably made by Mintons about 1850. Journal of Design, Vol. III, 1850 p. 88. *Lent by Mrs. M. K. Riddell.*

C 32 DESSERT DISH (H. 3 in. W. 7 in. L. 12¼ in.) earthenware, transfer printed. Made by Mintons about 1847. *Lent by John Knill, Esq.*

TEXTILES

C 33 CHASUBLE (H. 3 ft. 7½ in. W. 3 ft. 7 in.) AND DALMATIC (H. 4 ft. W. 4 ft. 6 in.) twill tissue in silk, and silver and gilt thread on tabby ground; the orphreys woven in silk and metal thread; the chasuble with applied embroidered motifs in metal thread and couched work. Made to the order of Lord Shrewsbury for St. Chad's Cathedral, Birmingham 1841. *Lent by the Administrator of St. Chad's Cathedral.*

C 34 WEDDING VEIL (H. 3 ft. 3 in. W. 3 ft. 6 in.) muslin appliqué on machine-made net. Made for Pugin's third wife, Jane Knill, for their marriage in 1848. *Lent by Mrs. C. E. Gladstone.*

C 35 GIRDLE (L. 4 ft. 5¼ in.) velvet, embroidered with silver and gilt thread, and with enamelled gilt plates; the clasp and buckle of enamelled gold set with a ruby and seed pearls. Made for Pugin's third wife, Jane Knill, for their marriage in 1848. *Lent by Mrs. R. Mugliston.*

C 36 CURTAIN (H. 5 ft. 10 in. W. 4 ft. 3½ in.) cotton damask; about 1845. [Circ. 292–1951]

WALLPAPERS

C 37 WALLPAPERS (5) (ea. H. 1 ft. 8 in. W. 1 ft. 4½ in.) hand printed. Made by Samuel Scott about 1848–50. *Lent by Queen's Park Gallery, Manchester*. a, b, and c are plain, d and e are flock.

C 38 WALLPAPER (H. 5 ft. W. 1 ft. 10 in.) hand-printed flock. Made by Samuel Scott for J. G. Crace for the Houses of Parliament about 1838–40. Later print from original blocks. *Lent by Cole and Son (Wallpapers).*

C 39 WALLPAPER (H. 3 ft. W. 1 ft. 10 in.) hand printed. Made by Samuel Scott for J. G. Crace for the Houses of Parliament about 1838–40. Later print from original blocks. *Lent by Cole and Son (Wallpapers).*

D EXAMPLES FROM THE INTERNATIONAL EXHIBITIONS

This section includes a small selection of typical competition pieces shown at the series of mid-Victorian International Exhibitions which originated with the Great Exhibition of 1851 (i.e. Dublin 1853, Paris 1855, London 1862, Paris 1867). All the better-known firms—particularly in the field of cabinet-making and pottery—felt obliged, for prestige purposes, to enter one or two such special exhibits with the sole object of winning awards. This led to an emphasis on showmanship and technical virtuosity quite unrelated to normal domestic requirements. Most of these pieces were the work of foreign designers brought over to this country after 1851. Manufacturers' interest in these exhibition awards waned after the South Kensington Exhibitions of 1871-4, until by the time of the Paris Exhibition of 1878 most of the larger firms were content to rest their reputation on less extravagant exhibits designed by native artists such as Bruce J. Talbert (see Section H), and Lewis F. Day (see Section M).

Bib. Yapp, W. G. *Art Industry* (*Furniture* and *Metalwork*), London 1877.

FURNITURE AND WOODWORK

D 1 CABINET (H. 11 ft. 8 in. W. 7 ft. 9 in. D. 2 ft. 3 in.) satinwood with marquetry of coloured woods, gilt mouldings and Wedgwood plaques. Made by Wright and Mansfield, 1867. Exhibited Paris 1867. Yapp (*Furniture*) pl. CX. Bought by the Museum for £800. [548–1868]

D 2 CABINET (H. 6 ft. 4½ in. W. 2 ft. 10 in. D. 1 ft. 9 in.) ebony with mounts in gilt metal, Wedgwood plaques and porcelain panel painted (by George Gray) with copy of Mulready's "Crossing the Brook", designed by Gottfried Semper (1803–1879), architect, teacher and designer. Made by Holland and Sons 1855. Exhibited Paris 1855. Yapp (*Furniture*) pl. XIV. Bought by the Museum for £200. [7248–1860]

D 3 CABINET (H. 7 ft. 9 in. W. 4 ft. 9 in. D. 1 ft. 11 in.) mahogany painted by Albert Moore (1841–1893), A.R.W.S., water colourist, designer. Made by Collinson and Lock. Exhibited London 1871. Given to the Museum by H.M. Commissioners for the Great Exhibition. [Misc. 127–1921]

CARPETS AND TEXTILES

D 4 SOFA RUG (L. 8 ft. 6 in. W. 6 ft. 9 in.) patent Axminster. Made by John Crossley and Sons and exhibited London 1862. *Lent by the makers.*

D 5 FRAGMENT OF CARPET (H. 4 ft. 2 in. W. 3 ft. 8 in.) patent Axminster. Made by James Templeton and Co. and exhibited London 1862. *Lent by the makers.*

D 6 FRAGMENT OF CARPET (H. 6 ft. W. 2 ft. 3 in.) power-loom Wilton. Made by Woodward Grosvenor and Co. and exhibited Paris 1867. *Lent by the makers.*

D 7 FRAGMENT OF CARPET BORDER (H. 4 ft. 7 in. W. 2 ft. 3 in.) Brussels weave in wool, jute, and cotton. Made by Woodward Grosvenor and Co. and exhibited Paris 1867. *Lent by the makers.*

D 8 BANNER (H. 4 ft. 11 in. W. 3 ft. 3½ in.) white silk ground with symbolic representation of the Holy Sacrament embroidered in coloured silks and gold thread. Inscribed ADOREMUS IN AETERNUM SANCTISSIMUM SACRAMENTUM. Designed by W. C. Brangwyn and exhibited Paris 1867. Bought by the Museum from the Exhibition where it had received the prize offered for embroidery by the Roman Catholic Congress of Malines. [689–1868]

D 9 PANEL (H. 12 ft. W. 10½ in.) satin embroidered with coloured silks. Made by Houldsworth and Co. and exhibited Dublin 1853. Bought by the Museum from the Exhibition. [796–1854]

D 10 PANEL, "RAPHAEL" (H. 11 ft. 7½ in. W. 1 ft. 9 in.) silk brocatelle. Made by Daniel Walters and Sons about 1862. *Lent by Warner and Sons.*

D 11 LENGTH (H. 4 ft. W. 1 ft. 9 in.) silk furnishing fabric. Made by Keith and Co. for Johnson and Jeanes, 1862. Yapp (*Furniture*) pl. XXXV. *Lent by Warner and Sons.*

D 12 LENGTHS (ea. H. 2 ft. 6 in. W. 2 ft.). Made by Daniel Walters and Sons about 1862. *Lent by Warner and Sons.*

(*a*) Silk tissue
(*b*) Silk damasquette
(*c*) Silk damask

METALWORK

D 13 SHIELD (H. 2 ft. 10 in. W. 2 ft. 2 in.) silver, and damascened iron. Designed by Leonard Morel Ladeuil (1820–1888), sculptor. Made by Elkington and Co. and exhibited Paris 1867. Bought by the Museum from the Exhibition for £2,000. [546–1868]

D 14 VASE (H. 2 ft. 5¾ in. W. 11¾ in.) silver, embossed in high and low relief with scenes portraying the "Destruction of the Titans by Jupiter". Designed by Antoine Vechte (1799–1868), silversmith. Made by Hunt and Roskell and exhibited London 1851, Paris 1855, and London 1862. *Lent by the Goldsmiths' Company.*

POTTERY

D 15 VASE (H. 4 ft. 6 in. Diam. 1 ft. 10¾ in.) porcelain, the body painted with flowers and foliage, the neck and foot grounded turquoise, decorated with gilding and jewelling. Made by Copelands (painting by C. F. Hürten) and exhibited London 1862. A.J. 1862 Supplement, p. 169 (*ill.*). Waring, J. B., *Masterpieces, etc., at the International Exhibition* 1862, Vol. I, pl. 4 (in colour). Bought by the Museum from the Exhibition for 250 guineas. [8022–1862]

D 16 VASE (H. 3 ft. 1 in. Diam. 2 ft.) porcelain, partly with a dark blue ground; the body painted with flowers and decorated with gilt scroll handles and two serpents in full relief gilt; the stand modelled in unglazed porcelain to represent four crouching boys. Made by Mintons (figure modelling by A. Carrier de Belleuse) and exhibited London 1862. A.J. 1862 Supplement, p. 170 (*ill.*). Bought by the Museum for 250 guineas. [8111–1863]

E EARLY VICTORIAN POTTERY (1837-1871)

DURING the earliest years of the reign most of the leading factories were working in already-established styles, and probably the most original work was the stoneware, often in the Neo-Gothic taste, produced by firms such as Charles Meigh and the Ridgways.

A new impetus came about 1845 with the introduction, apparently by Copelands, of the parian body which, with its properties of low-shrinkage and marble-like texture, was peculiarly suited to the early Victorian taste for romantic figure groups and statuettes. The preparations for the 1851 Exhibition began a period of great activity and a hard competition for leadership between Copelands and Mintons and later the Worcester factory of Kerr and Binns. It was a period when an immense interest in the pottery of other times and places led to a great deal of unashamedly imitative work and when even original work was often described, for prestige purposes, as being in a style of the past.

Copelands were the leaders in the vogue for parian figures, and otherwise were mainly distinguished for their virtuosity in flower-painting on porcelain. At Mintons many experiments were made about 1851 and later in the decorative possibilities of parian hollow-ware. The same firm originated, immediately before the Great Exhibition of 1851, the Victorian style of earthenware decorated in coloured glazes and normally called "majolica" or "Palissy ware", and under the art-directorship of Léon Arnoux a series of French modellers were employed for work in this medium and in parian. From Worcester the most significant work was the "Limoges" ware, painted in white enamel by Thomas Bott, which was first shown in Paris in 1855 and was still attracting attention at the South Kensington Exhibition of 1871. Wedgwoods were partly committed to the "Wedgwood ware" of an earlier generation, but it was mainly at this factory that Emile Lessore developed his free style of painting on earthenware dishes and tazzas.

Early Victorian Pottery is also shown in Sections A (Summerly's Art Manufactures), B (Alfred Stevens), C (Pugin), and D (Exhibition Examples).

Bib. JEWITT, Llewellyn, *The Ceramic Art of Great Britain*, London, 1883.

Case I (Glazed Porcelain)

COPELANDS

E 1 PLATE (Diam. 9⅜ in.) porcelain, painted with flowers and gilt. 1833–47. [2686–1901]

E 2 BOTTLE, with stopper (H. 10¼ in. Diam. 4⅞ in.) porcelain ; with painted, jewelled and gilt decoration on a dark blue ground, and with ormolu mounts. Exhibited Great Exhibition 1851. [2777&a–1901]

E 3 ICE-PAIL (H. 1 ft. 7½ in. Diam. 10⅜ in.) porcelain, painted with vine leaves and grapes, and gilt ; with gilt figures of infant fauns, two on either side and one on the cover. Exhibited London 1862.

A similar piece, except for details of painted decoration, formed part of a dessert service made for the royal marriage of 1862—Hayden, A., *Spode and his Successors*, 1925, p. 184 (*ill.*). [8024&a–1862]

E 4 COVERED VASE (H. 10½ in. L. 1 ft. 5⅜ in. W. 8⅜ in.) porcelain, painted with flowers and gilt on a turquoise ground and with a gilt figure on the cover. Exhibited London 1862. V. and A. Picture Book pl. 2. [8023&a–1862]

MINTONS

E 5 COVERED VASE (H. 1 ft. 2⅞ in. Diam. 5⅛ in.) porcelain, jewelled and gilt on a dark blue ground. Exhibited at Great Exhibition 1851. [2774&a–1901]

E 6 EWER (H. 1 ft. 2¼ in. Diam. 5⅝ in.) porcelain, painted in white enamel and gilt on a dark blue ground. Painted decoration by Benjamin Lockett. About 1858. [4731–1859]

E 7 PLATE (Diam. 9¼ in.) porcelain, painted with butterflies and foliage, and gilt. Painting by John Latham. About 1861. [7344–1862]

WORCESTER (KERR AND BINNS 1852–62, subsequently Royal Porcelain Co.)

E 8 SUGAR BOWL (H. 3⅞ in. Diam. 4⅞ in.) porcelain, the inside grounded yellow, with perforated outer body painted with wreaths of flowers and gilt. About 1853. [212–1854]

E 9 CUP AND SAUCER, each with two handles, "Limoges" ware (Cup, H. 2½ in. Diam. 4⅛ in. Saucer, Diam. 6⅝ in.) porcelain, dark blue ground, painted in white enamel with Venus and cupids (in the well of the cup) and gilt. Painting by Thomas Bott. Dated 1859. [C.475&a–1927]

E 10 PLATE (Diam. 9⅜ in.) porcelain ; the border pierced, painted in white and dark blue on a light blue ground with a dancing cupid and trophies, and gilt ; in the centre the royal cypher under a crown. General design by Thomas W. Reeve ; painting by Thomas Bott (signed in monogram). Dated 1861. Part of a service made for Queen Victoria, with a special factory mark designed by Sir Matthew Digby Wyatt. A.J. 1862, Supplement, p. 7 (illustration but with different painted designs). Jewitt, p. 150 (same illustration). [C.544–1935]

E 11 PLATE, "Limoges" ware (Diam. 10⅜ in.) porcelain, painted in white enamel with dancing cupids and Renaissance designs, and gilt, on a dark blue ground. Painting by Thomas Bott (signed T. Bott). Dated 1867. Duplicate of a piece made for the Prince Consort. V. and A. Picture Book pl. 2. *Lent by the makers.*

For other work by Thomas Bott see E 20 and Section F.

E 12 TEAPOT (H. 5⅝ in. Diam. 3⅜ in.) porcelain, with two painted panels, each of a woman's head, and jewelled and gilt decoration. Painting by T. Callowhill ; gilding and jewelling by S. Ranford. A duplicate (made in 1876 by the same artists) of a service given in 1865 by the citizens of Worcester to the Countess of Dudley on her marriage. Jewitt, 1883, p. 144. *Lent by the makers.*

Coalport (J. Rose and Co.)

E 13 PLATE (Diam. 9⅜ in.) porcelain ; painted, with flowers, fruit and birds, and gilt partly on a dark blue ground. Painting attributed to William Cook. Dated 1850. [3383–1901]

Belleek (D. McBirney and Co.)

E 14 SHELL ORNAMENT (H. 5⅜ in. L. 6⅛ in. W. 4¼ in.) parian porcelain with iridescent glaze. Probably modelled by R. W. Armstrong. 1868. [848–1870]

Case II (Parian Porcelain)

Copelands

E 15 "INNOCENCE" (H. 1 ft. 4⅜ in.) parian porcelain, after an original by J. H. Foley, commissioned by the Art Union of London. Dated 1847. Art Union 1848, p. 88 (illustration, in reverse). [2790–1901]

E 16 "MUSIDORA" (H. 1 ft. 4¼ in.) parian porcelain, after an original by W. Theed. Dated 1857. *Lent by the makers.*

Mintons

E 17 CENTREPIECE (H. 2 ft. 3½ in. Diam. 1 ft. 3 in.) parian and glazed porcelain, painted and gilt, in four tiers, including three figures in the lowest tier and one on the summit. Designed by E. Jeannest. Duplicate of part of a dessert service produced for the 1851 Exhibition and presented by Queen Victoria to the Emperor of Austria. A.J. Ill. Cat. 1851, p. 114 (*ill.*). [454–1854]

E 18 EWER AND STAND (Ewer, H. 1 ft. ¾ in. Diam. 4 in. Stand, Diam. 10¼ in.) parian porcelain, moulded in relief and decorated with gilding. Probably modelled by E. Jeannest. Exhibited at Great Exhibition 1851. [2791&a–1901]

E 19 VASE (H. 1 ft. 1⅝ in. Diam. 6⅞ in.) parian porcelain, drab ground decorated with passion flowers and foliage in full relief. About 1854. [258–1855]

Worcester (Kerr and Binns)

E 20 STANDING DISH (H. 1 ft. 3¾ in. Diam. 11 in.) parian and glazed porcelain, with relief and gilt decoration, painted medallions, and free-standing figures of "Bottom and the Tinker". General design by R. W. Binns ; figures modelled by W. B. Kirk ; painted medallions by Thomas Bott. Part of the Shakespeare service, exhibited Dublin 1853. A.J. 1853 Supplement, p. 60 ; ibid. 1856, p. 220. *Lent by the makers.*

Case III (Earthenware and Stoneware)

W. Ridgway (Hanley)

E 21 JUG (H. 7¼ in. Diam. 4⅞ in.) blue-tinted stoneware, with relief decoration of jousting figures. Inscribed on base "Published by W. Ridgway, Son, & Co. Hanley, September 1. 1840". *Lent by Mrs. W. Wallace.*

This maker is to be distinguished from John Ridgway of Cauldron Place, Shelton, and Ridgway and Abington of Hanley. See Art Union 1846, pp. 318–321.

Charles Meigh (Shelton, Hanley)

E 22 JUG (H. 6¼ in. Diam. 3¼ in.) white stoneware, with relief decoration of Gothic figures in niches. Inscribed on base "Registered March 17th, 1842, by Charles Meigh, Hanley". A.U. 1846, p. 31 (*ill.*). [2716–1901]

E 23 MUG (H. 7¼ in. Diam. 5⅝ in.) white stoneware, with relief decoration of a Bacchic scene. Inscribed on base "The Society of Arts' medal presented to Charles Meigh for the best model of a mug ornamented in relief"; the award made in 1847. [106–1905]

Mintons

E 24 JUG (H. 11¼ in. L. 7⅞ in. W. 4⅞ in.) earthenware, with moulded relief decoration, including a male and female figure, and covered with coloured glazes. Called the "Diana Jug". Designed and modelled by A. Carrier de Belleuse. About 1855. [3558–1857]

E 25 GROUP, a sea horse with cupid and shell (H. 1 ft. 3⅝ in. L. 1 ft. ¼ in. W. 6 in.) earthenware, covered with coloured glazes. Modelled by A. Carrier de Belleuse. About 1855. [5884–1860]

E 26 CHESTNUT DISH, with spoon (H. 5¾ in. Diam. 9⅞ in.; Spoon, L. 8½ in.) earthenware, with moulded relief decoration, of chestnut leaves and fruit, and covered with coloured glazes. About 1855. [3568&a–1857]

E 27 JARDINIÈRE (cover missing) (H. 10 in. Diam. 1 ft. 1⅛ in.) earthenware, with inlaid decoration in the style of Henri Deux ware, and with mountings of damascened metal. The mountings by P. Zuloaga of Eibar, N. Spain. Exhibited London 1871. A.J. 1871 Supplement, p. 54 (*ill.*). Jewitt, 1883, p. 399 (*ill.*). [513–1872]

Wedgwoods

E 28 CANDLESTICK (H. 8¼ in. Diam. 4½ in.) earthenware, with inlaid decoration in the style of Henri Deux ware. About 1855. [368–1865]

E 29 JUG (H. 8½ in. Diam. 4½ in.) earthenware, with a manganese glaze and decoration cut through the glaze. Factory date-mark (apparently) 1860. [2813–1901]

E 30 DISH (originally a tazza) (Diam. 1 ft. 3 in.) earthenware, painted with a scene of women bathing in a woodland stream. Painting by Emile Lessore (signed). Factory date-mark 1861. V. and A. Picture Book pl. 2. [542–1894]

E 31 DISH, lozenge-shaped (L. 11⅝ in. W. 9⅝ in.) earthenware, painted with scene of a woman with three children in a landscape. Painting by Emile Lessore (signed). Factory date-mark 1862. [439–1890]

E 32 PLATE (Diam. 8¾ in.) earthenware, with perforated border and covered with coloured glazes. Factory date-mark 1864. [282–1864]

W. BROWNFIELD (COBRIDGE)

E 33 PLATE (Diam. 9¼ in.) earthenware, with printed decoration hand-coloured. Inscribed on base "The Drawings for this Dinner Service are by 'Phiz', H. K. Browne". Dated (by Registry mark) March 1862. Examples of this pattern were presumably shown at the 1862 Exhibition. Wallis, George, *The Art-Manufactures of Birmingham and the Midland Counties in the International Exhibition of* 1862, London, p. 78. *Lent by Mrs. Bertha Griffith.*

F EARLY VICTORIAN GLASS (1837-1876)

THE removal of the Excise duty on glass in 1845 was hailed as the beginning of a new period of opportunity for the British glassworks. The mood of emancipation was reflected almost immediately by new experiments in coloured and painted glass, such as those of Richardson's glassworks at Stourbridge. Coloured cased glass was particularly intended to compete with the contemporary Bohemian glass and seems to have lent itself most aptly to the Neo-Gothic taste of the 'forties.

In the traditional style of clear cut-glass the removal of the Excise duty resulted in increasingly heavy vessels with deep and lavish cut-decoration. This tendency culminated in the work shown at the 1851 Exhibition. Thereafter, by reaction, most of the more sophisticated glassware of the 'fifties and 'sixties was decorated by engraving. The firm of Apsley Pellatt was prominent in this phase (although no sufficiently documented examples have been found for this exhibition), and much of the engraved glass was commissioned by London dealers who farmed out the engraving to independent craftsmen.

Alongside this highly-finished work from the factories and dealers, the 'sixties and early 'seventies saw the beginnings of an intellectual movement towards the plastic forms and furnace decoration which Ruskin had advocated (in 1853, *Stones of Venice*, vol. II, p. 392) as appropriate to the material. In 1861 Philip Webb designed his simple glasses for William Morris, (see Sec. I). These were made at the London glassworks of James Powell and Sons which became increasingly associated with work of this nature often under a direct Venetian influence. In the Midlands work such as that of the firm of Isaac Barnes of Birmingham shows the same Venetian inspiration operating at a more popular level.

(See also Section A, Summerly's Art Manufactures.)

W. H., B. AND J. RICHARDSON (WORDSLEY, STOURBRIDGE)

F 1 VASE (H. 1 ft. 4 in. Diam. 5¾ in.) clear glass, cased in white under blue glass and with shallow cut decoration painted and gilt. About 1848. Exhibited Stourbridge Festival Exhibition 1951 and illustrated in catalogue (No. 75). *Lent by Benjamin Richardson, Esq.*

F 2 VASE (H. 1 ft. 5⅜ in. Diam. 6⅝ in.) white glass, with large-scale painting of flowers and gilt band at rim and foot. Painting by Thomas Bott. About 1851. Exhibited Stourbridge Festival Exhibition 1951 (No. 73). V. and A. Picture Book pl. 3. *Lent by Benjamin Richardson, Esq.*

For other work by Thomas Bott see Section E.

F 3 GOBLET (H. 7¾ in. Diam. 4⅝ in.) clear glass with ruby cased bowl, decorated with cutting and engraved rose design on bowl. Engraving by W. J. Muckley. Said to have been exhibited at Great Exhibition 1851; exhibited Stourbridge Festival Exhibition 1951 (No. 54). *Glass Notes by Arthur Churchill Ltd. No.* 11 p. 26 (*ill.*). *Lent by the Borough of Stourbridge.*

W. J. Muckley later became Principal of Manchester School of Art and an easel painter of repute.

F 4 COMPORT (H. 5⅜ in. Diam. 6¼ in.) clear glass, with cut decoration. Said to have been exhibited at Great Exhibition 1851; exhibited Stourbridge Festival Exhibition 1951 (No. 60). *Lent by the Borough of Stourbridge.*

F 5 DECANTER, with stopper (H. 1 ft. 2¾ in. Diam. 5 in.) clear glass, with cut decoration. Said to have been exhibited at Great Exhibition 1851; exhibited Stourbridge Festival Exhibition 1951 and illustrated in catalogue (No. 65). V. and A. Picture Book pl. 3. *Lent by Mrs. E. Worrall.*

F 6 DISH, oblong (H. 2⅛ in. L. 9⅞ in. W. 6⅞ in.) clear glass, with cut decoration principally in curved bands of small diamonds. Said to have been exhibited London 1851; exhibited Stourbridge Festival Exhibition 1951 and illustrated in catalogue (No. 61). *Lent by Mrs. E. Worrall.*

F 7 WINE-GLASS (H. 5⅝ in. Diam. 3¼ in.) clear glass, with blue casing and decorated by etching. Inscribed on base "Mr. B. Richardson, Wordsley 1857". This is said to have been the first piece produced by an etching process patented by Benjamin Richardson. Exhibited Stourbridge Festival Exhibition 1951 (No. 80). *Lent by Benjamin Richardson, Esq.*

James Green (London)

F 8 EWER (H. 1 ft. 1¼ in. Diam. 6¼ in.) clear glass, with engraved decoration of Neptune, Amphitrite, etc. Exhibited at Great Exhibition 1851. A.J. Ill. Cat. 1851 p. 91 (illustration, but with differences of pattern). V. and A. Picture Book pl. 3. [4453–1901]

George Bacchus and Sons (Birmingham)

F 9 WINE-GLASS (H. 4½ in. Diam. 3⅝ in.) clear glass, with bowl engraved in foliage pattern. About 1853. [581–1854]

F 10 WINE-GLASS (H. 5 in. Diam. 3¾ in.) clear glass, with double-looped stem containing twisted coloured threads and with bowl engraved in a vine-leaf pattern. About 1853. [4449–1901]

Isaac Barnes (Birmingham)

F 11 COVERED VASE, with twin stem and two handles (H. 9½ in. Diam. 3⅛ in.) clear glass, with trailed and applied moulded decoration with beads of opaque blue glass. About 1870. V. and A. Picture Book pl. 3. *Lent by the Birmingham City Museum and Art Gallery.*

F 12 COVERED BOWL, with two handles (H. 7½ in. Diam. 5⅛ in.) clear glass, diapered with bubbles, with wrought and applied moulded decoration. About 1870. *Lent by the Birmingham City Museum and Art Gallery.*

JAMES POWELL AND SONS (WHITEFRIARS GLASSWORKS, LONDON)

F 13 GOBLET (H. 8⅝ in. Diam. 4⅛ in.) blue-green glass, striped with white and covered with spiral trailing. Made by Joseph Leicester. Powell, H. J., *Glassmaking in England* Cambridge 1923, p. 136. *Apollo* vol. XII, November 1930, p. 363 (*ill.*). Prize object from Society of Arts' competition 1869–70. [105–1870]

Joseph Leicester was an outstanding craftsman who was sent by the Society of Arts to the Paris Exhibitions of 1867 and 1878. He was also a prominent social reformer and later a Member of Parliament.

F 14 JUG (H. 7⅛ in. Diam. 3 in.) opalised glass, decorated with blue glass trailing. 1876. [539–1877]

F 15 WINE-GLASS (H. 8⅝ in. Diam. 3⅝ in.) opalised glass, with wrythen stem and wrought decoration. 1876. [544–1877]

F 16 COMPORT (H. 4½ in. Diam. 5¼ in.) green glass, with ribbed decoration and wrought clear-glass handles. 1876. [549–1877]

G OWEN JONES AND WILLIAM BUTTERFIELD

THESE two designers have no direct connection and are merely grouped together here for convenience of presentation. This section would also have contained examples of the wallpapers designed by Sir Matthew Digby Wyatt (1820–1877) for Woollam's, his tiles for Maw and Co., carpets for James Templeton and Turberville Smith, metalwork for Messenger, and jewellery for Howell and James had it been possible to trace them.

OWEN JONES

Designer, writer and architect, b. London, February 15 1809; d. London, April 19 1874. Educated at the Academy Schools. Apprenticed to the architect Lewis Vulliamy 1825–1831. Toured the Middle East 1833. Visited Spain 1834 and on his return published (with Jules Goury) *Plans, Elevations, Sections and Details of the Alhambra* 1842. Appointed Superintendent of the Works of the Great Exhibition of 1851, and, in 1852, joint Director of Decoration of the Crystal Palace. When this building was removed to Sydenham he designed the Egyptian, Greek, Roman and Alhambra Courts. Published (with Sir Matthew Digby Wyatt), the monumental *Grammar of Ornament* 1856. Awarded the Gold Medal of the R.I.B.A. 1857.

Jones had little success as an architect, but his advocacy of formal as against naturalistic pattern in wallpapers, textiles, etc., carried much weight with his contemporaries, while his writings popularised the hitherto almost neglected Hispano-Moresque style. He illustrated and illuminated several books, and also designed playing cards, and packages for biscuit manufacturers. During the latter part of his life he was chiefly engaged on designs for interior decoration for wealthy clients such as Alfred Morrison (16 Carlton House Terrace and Fonthill), and James Mason (Eynsham Hall). All the furniture, carpets and wall-hangings designed for Alfred Morrison were dispersed about 1905 and cannot be traced, though some coffered ceilings, fireplaces and panelling remain *in situ* at 16 Carlton House Terrace (now occupied by Crockfords Club). Jones also decorated the drawing-room for George Eliot at The Priory, 21 North Bank, Regent's Park. (Cross, J. W., *George Eliot's Life*, vol. II p. 366.)

Bib. Catalogue of the works of the late Owen Jones, London 1874, International Exhibition.

FURNITURE AND WOODWORK

G 1 TABLE (H. 2 ft. Diam. 4 ft.) teak, inlaid with walnut, rosewood, sycamore, and stained sycamore. Made for James Mason, Eynsham Hall, about 1872. *Lent by the Home Office.*

G 2 CHAIR (H. 2 ft. 10½ in. W. 1 ft. 6 in.) mahogany, inlaid with walnut, rosewood and sycamore. Made for James Mason, Eynsham Hall, about 1872. *Lent by the Home Office.*

G 3 WALL BRACKET (H. 1 ft. 2 in. W. 1 ft. D. 11 in.) teak, inlaid with sycamore, walnut and rosewood. Made for James Mason, Eynsham Hall, about 1872. *Lent by R. A. Jones (Witney) Ltd.*

METALWORK

G 4 VASE (H. with base, 3 ft. 5 in. Diam. 10½ in.) silver and silver-gilt, chased and embossed. The figures designed by Rafaello Monti. Made by Hancocks and Co., London hall-mark for 1869–70. Presented to W. H. Smith (later 1st Lord Hambleden) by his constituents. Yapp (*Metalwork*) vol. I pl. XLII. *Lent by H. Messenger, Esq.*

G 5 DISH (H. 6 in. Diam. 6 in.) gilt brass with band of imitation enamel. Made for James Mason, Eynsham Hall, about 1872. *Lent by Mrs. Wickham Steed.*

Also designed metalwork for Henry E. Hoole and Co., Sheffield, which has not been traced.

TEXTILES

G 6 FRAGMENT (H. 2 ft. 5 in. W. 1 ft. 9 in.) silk damask. Probably made by Benjamin Warner about 1870. *Lent by H. S. Goodhart-Rendel, Esq.*

G 7 FRAGMENT, "SUNFLOWER" (H. 2 ft. 5 in. W. 1 ft. 9 in.) silk damask. Made by Benjamin Warner 1873. *Lent by the manufacturers.*

G 8 FRAGMENT (H. 2 ft. 3 in. W. 1 ft. 9 in.) silk tissue. Made by Benjamin Warner 1870–80. *Lent by the manufacturers.*

G 9 FRAGMENT (H. 2 ft. 5 in. W. 1 ft. 9 in.) silk damask. Made by Benjamin Warner about 1870. *Lent by the manufacturers.*

G 10 FRAGMENT (H. 4 ft. 6 in. W. 1 ft. 9 in.) silk velvet. Made by Benjamin Warner about 1870–80. [T.40–1916]

G 11 FRAGMENT "STANHOPE" (H. 5 ft. 3 in. W. 4 ft. 6 in.) silk damask. Made by Benjamin Warner 1870–80. *Lent by the manufacturers.*

G 12 FRAGMENT "ATHENS" (H. 3 ft. W. 2 ft. 7 in.) silk damask. Made by Benjamin Warner 1870–80. *Lent by the manufacturers.*

G 13 SILK TISSUES (ea. H. 2 ft. 7½ in. W. 1 ft. 8½ in.). Made by Benjamin Warner 1870–80.

(*a*) *Lent by Warner and Sons.*
(*b*) 1877. [T.94 d–1930].
(*c*) "Niphon", 1873. *Lent by Warner and Sons.*
(*d-f*) *Lent by Warner and Sons.*
(*g*) V. and A. Picture Book pl. 6. *Lent by Warner and Sons.*
(*h*) "Etruscan". *Lent by Warner and Sons.*

G 14 CARPET (W. 9 ft. 2 in. L. 13 ft. 5 in.) patent Axminster (256 points to the square inch). Made by James Templeton and Co. for Jackson and Graham, 1871. Exhibited London 1871. Yapp (*Furniture*) pl. XVIII. *Lent by the makers.*

G 15 WALLPAPERS, hand printed.

(*a*) (H. 17½ in. W. 21½ in.) Made by John Trumble and Sons, 1858. [8342.41]

(*b*) (H. 17½ in. W. 21½ in.) Made by Jeffrey and Co., 1872. Building News October 11 1872 (*ill.*). [8336.106]

(*c*) (H. 17½ in. W. 21½ in.) Made by Jeffrey and Co., 1872. Building News October 11 1872 (*ill.*). [8336.71]

(*d*) (H. 17½ in. W. 21½ in.) Made by Jeffrey and Co., about 1870. [8336.49]

(*e*) (H. 14 in. W. 15 in.) Made by Townsend and Parker, 1852. Sugden pl. 96. [8338.65]

(*f*) (H. 17½ in. W. 21½ in.) Made by John Trumble and Sons, 1858. [8342.77]

(*g*) (H. 17½ in. W. 21½ in.) Made by John Trumble and Sons, 1858. [8341.50]

(*h*) (H. 17½ in. W. 21½ in.) Made by John Trumble and Sons, 1858. [8342.15]

(*i*) (H. 17½ in. W. 21½ in.) Made by John Trumble and Sons, 1858. [8342.56]

(*j*) (H. 14 in. W. 15 in.) Made by Jeffrey and Co., about 1860. [8343.44]

(*k*) (H. 17½ in. W. 21½ in.) Made by John Trumble and Sons, 1858. [8342.87]

(*l*) (H. 17½ in. W. 21½ in.) Made by John Trumble and Sons, 1858. [8342.78]

(*m*) (H. 17½ in. W. 21½ in.) Made by Jeffrey and Co., about 1860. [8343.33]

(*n*) (H. 17½ in. W. 21½ in.) Made by Jeffrey and Co., about 1870. [8337.154]

(*o*) (H. 14 in. W. 15 in.) Made by Jeffrey and Co., 1874. Building News May 8 1874 (*ill.*). [8344.27]

(*p*) (H. 17½ in. W. 21½ in.) flock. Made by Jeffrey and Co., about 1860. [8336.15]

(*q*) (H. 17½ in. W. 21½ in.) flock. Made by John Trumble and Sons, 1858. [8341.15]

(*r*) (H. 17½ in. W. 21½ in.) Made by Jeffrey and Co., about 1860. [8337.138]

(*s*) (H. 17½ in. W. 21½ in.) Made by John Trumble and Sons, 1858. [8342.84]

(*t*) (H. 14 in. W. 15 in.) Made by Jeffrey and Co., 1874. Building News May 8 1874 (*ill.*). [8344.43]

Also designed wallpapers for Woollams, which have not been traced.

WILLIAM BUTTERFIELD

Architect, b. London, September 7 1814; d. London, February 23 1900. Received his architectural training in a private office in Worcester, followed by a period of detailed study of English Gothic structures. Began private practice in London about 1840. Built and restored a great many churches in the Gothic style, including the design of interior fittings and details, but only two houses, Milton Ernest, Beds. 1855 and Heath's Court, Ottery St. Mary, Devon 1883. The small amount of domestic furniture which he designed appears to have been far in advance of its time and to have anticipated some of the ideas later developed not only by Morris and Webb but also by Godwin.

G 16 WASH STAND (H. 3 ft. 1 in. W. 3 ft. 5 in. D. 1 ft. 10 in.) walnut, inlaid with ebony and sycamore, with marble top inlaid with coloured marbles. Made for a house at Milton Ernest, Beds. about 1855. *Lent by the Misses S. and J. H. Drew.*

G 17 CHAIR (H. 2 ft. 8½ in. W. 1 ft. 5 in.) walnut, inlaid with ebony and sycamore with cane seat. Made for a house at Milton Ernest, Beds. about 1855. *Lent by the Misses S. and J. H. Drew.*

G 18 MIRROR (H. 2 ft. 10 in. W. 1 ft. 11 in. D. 11½ in.) walnut, inlaid with ebony and sycamore. Made for a house at Milton Ernest, Beds. about 1855. *Lent by the Misses S. and J. H. Drew.*

H BRUCE J. TALBERT AND CHRISTOPHER DRESSER

Talbert and Dresser were among the earliest free-lance professional designers to succeed, in the mid-Victorian period, in breaking through the traditional anonymity of the decorative artist. Both designed in many different media and in a variety of styles and were amongst the first to be strongly influenced by Japanese art. This section also includes a fragment of the only wallpaper designed by Charles Lock Eastlake (1836–1906), whose book *Hints on Household Taste* (1868) was of great influence both in this country and in America, where a debased Gothic style having nothing in common with his principles became known as the "Eastlake style". He is believed to have designed furniture for Heaton, Butler and Bayne, but no examples have been traced.

BRUCE J. TALBERT

Designer and writer, b. Dundee 1838; d. London, June 1881. Trained as an architect and was apprenticed to several architects in Glasgow between 1856 and 1862, when he was awarded a medal by the Edinburgh Architectural Association. The same year he first began as a furniture designer for Messrs. Doveston, Bird and Hull, Manchester. Moved to London in 1865 where he quickly established a reputation as the leading furniture designer of his generation, winning many awards at International Exhibitions. Published his *Gothic Forms Applied to Furniture* 1867 and nine years later *Examples of Ancient and Modern Furniture* in which he abandoned the Gothic for the Jacobean style. Awarded Society of Arts Silver Medal for metalwork design 1871. As well as his design work Talbert also contributed drawings to the *Illustrated London News.*

Bib. Cabinet Maker and Art Furnisher, vol. II July 1881, obituary. Day, Lewis F. *Victorian Progress in Applied Design,* in the *Art Journal* 1887.

FURNITURE

H 1 SIDEBOARD (H. 5 ft. 5 in. W. 6 ft. 8 in. D. 1 ft. 10 in.) oak, with carved boxwood panels and metal hinges. Inscribed MELIUS EST VOCARI AD OLERA CV CHARITATE QUA AD VITVLV SAGINATV CV ODIO. Made by Gillow and exhibited London 1873. Talbert, B. J. *Ancient and Modern Furniture* 1876 pl. 31. Yapp pl. XLV. *Lent by the Commissioners for the Great Exhibition 1851.*

Also designed furniture for Collinson and Lock; G. S. Lucraft and Son; Dovestone, Bird and Hull; Marsh, Jones and Cribb; Jackson and Graham; and Holland and Son, none of which has been traced.

WALLPAPERS

H 2 FRIEZE, DADO and FILLING (H. 6 ft. W. 1 ft. 8¾ in.) hand-printed wallpaper made by Jeffrey and Co. 1877. Exhibited Paris 1878. A.J. Illustrated Catalogue of the Paris Exhibition p. 30 (illustration filling only). V. and A. Picture Book pl. 7 (frieze only). [E.1842–1934]

H 3 "EUSTON" DADO (H. 2 ft. 4½ in. W. 1 ft. 8 in.) hand-printed wallpaper. Made by Jeffrey and Co. 1877. Exhibited Paris 1878. A.J. Illustrated Catalogue of the Paris Exhibition p. 88 (*ill.*). *Lent by the Wall Paper Manufacturers.*

H 4 "BLOSSOM" (H. 1 ft. 3 in. W. 1 ft. 1½ in.) hand-printed wallpaper. Made by Jeffrey and Co. 1877. *Lent by the Wall Paper Manufacturers.*

H 5 "SUNFLOWER" FRIEZE (H. 11½ in. W. 1 ft. 6 in.) hand-printed wallpaper. Made by Jeffrey and Co. 1878. Exhibited Paris 1878. Building News, Feb. 21 1879 (*ill.*). [E.1879–1934]

H 6 "SUNFLOWER" (H. 2 ft. W. 1 ft. 7¼ in.) hand-printed wallpaper. Made by Jeffrey and Co. 1878. Exhibited Paris 1878 (Gold Medal). A.J. Illustrated Catalogue of the Paris Exhibition p. 88 (*ill.*). Original design V. and A. no. E.37–1945. *Lent by the Wall Paper Manufacturers.*

H 7 "SUNFLOWER" (H. 1 ft. 2¾ in. W. 1 ft. 10½ in.) embossed leather wallpaper. Made by Jeffrey and Co. 1878. Building News, Feb. 21 1879 (*ill.*). [E.8–1945]

H 8 "CLEMATIS" FRIEZE (H. 10 in. W. 1 ft. 6 in.) hand-printed wallpaper. Made by Jeffrey and Co. 1878. Exhibited Paris 1878. A.J. Illustrated Catalogue of the Paris Exhibition p. 30 (*ill.*). [E.1882–1934]

H 9 "CHESTNUT" FRIEZE (H. 1 ft. 9 in. W. 1 ft. 6 in.) hand-printed wallpaper. Made by Jeffrey and Co. 1878. Exhibited Paris 1878. A.J. Illustrated Catalogue of the Paris Exhibition p. 30 (*ill.*). [E.1853–1934]

H 10 FRIEZE (H. 5 in. W. 1 ft. 6 in.) hand-printed flock wallpaper. Made by Jeffrey and Co. 1878. Exhibited Paris 1878. A.J. Illustrated Catalogue of the Paris Exhibition p. 80 (*ill.*). [E.1892–1934]

H 11 FRIEZE (H. 10½ in. W. 1 ft. 6 in.) hand-printed wallpaper. Made by Jeffrey and Co. 1878. Original design V. and A. no. 9077.13. [E.1880–1934]

H 12 WALLPAPER (1 ft. 9½ in. sq.) hand-printed. Made by Woollams and Co. about 1878. *Lent by the Wall Paper Manufacturers.*

H 13 WALLPAPER (H. 2 ft. W. 1 ft. 9½ in.) hand-printed. Made by Woollams and Co. about 1878. *Lent by the Wall Paper Manufacturers.*

TEXTILES

H 14 SILK DAMASKS (each H. 2 ft. 5 in. W. 1 ft. 9 in.). Made by Warner and Sons about 1880. *Lent by the manufacturers.*
- (*a*) "KINGFISHER"
- (*b*) "NAGASAKI"
- (*c*) "HATTON"

H 15 FRAGMENTS. Jacquard-woven silk and wool furnishing fabrics. Made by J. W. and C. Ward about 1870. Probably designed by Bruce J. Talbert. *Lent by Courtaulds.*

Also designed textiles for Cowlishaw Nicol and Co., and Barbone and Miller; carpets for James Templeton and Co.; and metalwork for Skidmore and Son, Cox and Co., Steel and Garland, and Coventry Art Metalworks, none of which has been traced.

CHRISTOPHER DRESSER

Designer and writer, b. Glasgow, July 4 1834; d. Mulhouse (Alsace), November 24 1904. Fellow of the Linnaean Society and Hon. Ph.D. University of Jena. Although he received two years training at the School of Design at Somerset House between the ages of thirteen and fifteen, Dresser first earned his living as a botanist. Lecturer in botany at Department of Science and Art, and St. Mary's Hospital Schools, 1860. Published his first book on design, *The Art of Decorative Design*, 1862, followed by a number of others on botany, design and Japanese art, and numerous articles and lectures. Visited Japan in 1876 as official representative of the British Government. There the Mikado presented him with casts of four ceilings, three of which he gave to the Victoria and Albert Museum. Became "Art Adviser" to the Linthorpe Pottery 1879–1882. Art Editor of the *Furniture Gazette*, and started the Art Furnishers' Alliance, 1880. Established a large studio employing several assistants at Wellesly Lodge, Sutton 1882, and at "Elm Bank", Barnes 1889. Designed pottery for William Ault 1891–96. Designed the whole of the interior, including furniture of Bushloe House, Wigston Magna, Leics. Dresser was a tireless worker and produced a very large quantity of designs in almost all media, and in very different styles ranging from the strictly functional to the eccentric.

Bib. The work of Christopher Dresser, in the *Studio*, vol. XV, 1899. *The Builder*, December 10 1904, obituary. PEVSNER, N. *Minor Masters of the Nineteenth Century, Christopher Dresser*, in the *Arch. Rev.*, vol. LXXXI, 1937.

FURNITURE

H 16 SIDEBOARD (H. 5 ft. 4 in. W. 5 ft. 5 in. D. 1 ft. 10 in.) mahogany with brass and copper fittings, the back covered with leather stamped and gilt. Made for George Chubb (1st Baron Hayter) about 1880. *Lent by the Medical Missionary Association.*

H 17 CORNER CUPBOARD (H. 3 ft. 8 in. W. 1 ft. 11 in. D. 1 ft. 4½ in.) mahogany with brass and copper fittings, the doors inset with gilt metal plaques. Made for George Chubb (1st Baron Hayter) about 1880. *Lent by the Medical Missionary Association.*

METALWORK

H 18 CLARET JUG (H. 10 in. Diam. 4¾ in.) glass, mounted with silver lid, handle and feet. Stamped on the lid "Designed by Dr. C. Dresser". Registry mark for 1879. *Lent by Mrs. D. M. Mayer.*

H 19 TEAPOT (H. 4½ in. Diam. 4½ in.) SUGAR BOWL (H. 3½ in. Diam. 3½ in.) AND MILK JUG (H. 2½ in. Diam. 2½ in.) electro-plate. Stamped "*Chr. Dresser*" (facsimile signature). Made by James Dixon and Sons. Registry mark for 1880. Originally in the possession of the designer. *Lent by Miss Nellie Dresser.*

H 20 TEAPOT (H. 5½ in. Diam. 4½ in.) electro-plate with ebony handle. Stamped "*Chr. Dresser*" (facsimile signature). Made by James Dixon and Sons about 1880. V. and A. Picture Book pl. 9. *Lent by the makers.*

H 21 FIRE IRONS, brass with wood handles. Originally in the possession of the designer. *Lent by Miss Nellie Dresser.*

Also designed metalwork for Elkington; Benham and Froud; Hukin and Heath; and Coalbrookdale, which has not been traced.

POTTERY AND GLASS

H 22 VASE (H. 5 in.) green glass with smoke coloured streak. Marked on the bottom CLUTHA/DESIGNED BY C.D./REGISTERED. Made by James Couper and Sons, Glasgow. Originally in the possession of the designer. Given to the Museum by Miss Nellie Dresser. [Circ. 81-1952]

H 23 VASE (H. 3 in.) green glass with smoke coloured streak. Marked on the bottom CLUTHA/DESIGNED BY C.D./REGISTERED. Made by James Couper and Sons, Glasgow. *Lent by Mrs. E. Taylor.*

H 24 VASE (H. 1 ft. 6 in. Diam. 7 in.) earthenware with figured glaze and relief decoration. Made by the Linthorpe Pottery, 1879–82. Stamped "*Chr. Dresser*" (facsimile signature). *Lent by the Dorman Museum, Middlesbrough.*

H 25 JAR (H. 4¼ in. Diam. 5¾ in.) earthenware with incised decoration. Made by the Linthorpe Pottery, 1879–82. Stamped "*Chr. Dresser*" (facsimile signature). *Lent by the Dorman Museum, Middlesbrough.*

H 26 JUG (H. 7⅞ in. Diam. 6 in.) earthenware with figured glaze and incised decoration. Made by the Linthorpe Pottery, 1879–82. Stamped "*Chr. Dresser*" (facsimile signature). Furniture Gazette May 15 1880 (*ill.*). *Lent by the Dorman Museum, Middlesbrough.*

H 27 JUG (H. 6½ in. Diam. 6 in.) earthenware with figured glaze and incised decoration. Made by the Linthorpe Pottery, 1879–82. Stamped "*Chr. Dresser*" (facsimile signature). *Lent by the Dorman Museum, Middlesbrough.*

H 28 VASE (H. 8 in. Diam. 5¼ in.) earthenware with incised decoration. Made by the Linthorpe Pottery, 1879–82. Stamped "*Chr. Dresser*" (facsimile signature). *Lent by the Yorkshire Museum, York.*

H 29 PLATE (Diam. 10 in.) earthenware with glazed decoration on a matt ground. Made by the Linthorpe Pottery, 1879–82. Stamped "*Chr. Dresser*" (facsimile signature). *Lent by Miss Amy Harrison.*

H 30 VASE (H. 10½ in. Diam. 8 in.) earthenware with moulded decoration in the form of goats' heads. Made by William Ault's Pottery, Swadlincote, 1892–96. Stamped "*Chr. Dresser*" (facsimile signature). *Lent by Miss C. J. Ault.*

H 31 VASE (H. 7 in. Diam. 8 in.) earthenware with figured glaze. Made by William Ault's Pottery, Swadlincote, 1892–96. Stamped "*Chr. Dresser*" (facsimile signature). *Lent by Miss C. J. Ault.*

H 32 VASE (H. 8½ in. Diam. 4 in.) earthenware with figured glaze. Made by William Ault's Pottery, Swadlincote, 1892–96. Stamped "*Chr. Dresser*" (facsimile signature). *Lent by Miss C. J. Ault.*

Also designed pottery for Mintons and Wedgwoods, which has not been traced.

TEXTILES AND WALLPAPERS

H 33 QUILT (L. 8 ft. 1 in. W. 6 ft. 8 in.) patent cotton damask with two warps and two wefts. Made by Barlow and Jones to commemorate Queen Victoria's Jubilee, 1887. *Lent by the makers.* (Displayed on bed designed by William Burges in Section J.)

H 34 FRAGMENTS. Jacquard-woven silk and wool furnishing fabrics. Made by J. W. and C. Ward, about 1870. Probably designed by Christopher Dresser. *Lent by Courtaulds Ltd.*

H 35 WALLPAPERS (3) (ea. H. 1 ft. 5½ in. W. 1 ft. 7¼ in.) one-colour sanitary ground (probably redrawn from polychrome original designs before engraving). Made by Lightbown, Aspinall. *Lent by Queen's Park Art Gallery, Manchester.*

Also designed textiles for Steiner; Turnbull and Stockdale; Wardles; Warner and Son, and John Wilson, and wallpapers for Sanderson and Jeffrey and Co., none of which have been traced.

CHARLES LOCK EASTLAKE

H 36 WALLPAPER "THE SOLANUM" (H. 2 ft. 4½ in. W. 1 ft. 7½ in.) hand-printed. Made by Jeffrey and Co. 1873. The Building News May 8 1874 (*ill.*). *Lent by the Queen's Park Art Gallery, Manchester.*

Also designed textiles for Cowlishaw Nicol, which have not been traced.

I WILLIAM MORRIS AND HIS ASSOCIATES

THE influence of William Morris on the decorative arts in this country, and ultimately abroad also, was so profound and far-reaching that there is hardly a single late-19th century designer who owed nothing to it. It is, however, possible to differentiate between those who were influenced at second-hand and those who designed in direct collaboration with Morris himself, and it is only the works of Morris and these latter which are included in this section.

Holman Hunt and Rossetti are included, though the few examples of furniture designed by the former actually antedate Morris's first efforts, and though the latter had already designed some decorative works before Morris fell temporarily under his spell. Ford Madox Brown is only excluded for lack of suitable material, for he designed furniture both under Morris's direct inspiration and also on his own.

Morris's whole life was a crusade against the debased standards of mid-Victorian mass-production which he traced to the influence of machine-manufacture and the disappearance of honest and satisfying hand-craftsmanship. His own particular contribution to design was in the field of flat pattern-making in which his fertility was prodigious and his genius unsurpassed. This he applied successively to embroideries, wallpapers, printed textiles, woven textiles, carpets and tapestries, in each case basing his designs on a thorough understanding of the processes of production gained by intensive personal research and experimentation. With the exception of a few very early pieces for his own use, he appears never to have designed furniture (despite frequent statements to the contrary), or any other three-dimensional objects in pottery or metal.

Morris's influence on the decorative arts was mainly exercised through the firm of Morris, Marshall, Faulkner and Co., which he founded in April 1861 as a direct result of discovering that he could obtain no satisfactory furnishings for Red House. The firm began business at 8 Red Lion Square and had its first success at the International Exhibition of 1862 at which it sold goods to the value of £131. In June 1865 it moved to 26 Queen Square, and in 1875 was reorganised as Morris and Co. In April 1877 showrooms were opened at 264 (later 449) Oxford Street, and in June 1881 the workshops were transferred to Merton Abbey. During the 1920's the showrooms were moved to 17 George Street, Hanover Square, and in 1940 the firm went into voluntary liquidation. Many of the original designs passed into the hands of Museums, but all the records and accounts of the firm were destroyed.

Exh. London, Victoria and Albert Museum. ***William Morris Centenary Exhibition***, 1934 (catalogue).

Bib. LAHOR, Jean, ***William Morris et le mouvement nouveau de l'art décoratif***, Geneva 1897. MORRIS AND CO. *Catalogue of Arras Tapestries, Wallpapers, Fabrics, Furniture, Upholstery and Decoration*, London (?1909). ***A brief Sketch of the Morris Movement . . . written to commemorate the firm's Fiftieth Anniversary***, London 1911. VIDALENC, Georges, ***La transformation des arts décoratifs au 19ieme siecle : William Morris, son oeuvre et son influence***, Caen 1914.

WILLIAM MORRIS

Designer, craftsman, poet, socialist, b. Walthamstow, March 24 1834; d. Kelmscott, October 3 1896. Educated Marlborough and Exeter College, Oxford, where in 1853 he first met Burne-Jones, his life-long friend. Intended for the Church but decided to become an architect 1855. Articled to G. E. Street, in whose office he first met Philip Webb 1856. Abandoned architecture and took up painting under Rossetti's influence 1856. Lived with Burne-Jones at 17 Red Lion Square 1857–59. Participated in Rossetti's scheme for decoration of Oxford Union Library 1857. Married Jane Burden 1859. Lived at Red House, Bexley Heath 1860–65. Lived at 26 Queen Square 1865–72. Appointed examiner of students' work at South Kensington Museum 1877. Took over Kelmscott Manor, Lechlade 1871, and Kelmscott House, Hammersmith 1878, both of which he retained till his death.

Bib. VALLANCE, Aymer, *The Art of William Morris, a Record*, London 1897. DAY, Lewis F. *William Morris and his Art*, in *Art Journal Easter Art Annual*, London 1899. CROW, Gerald H. *William Morris, Designer*, London 1934. MORRIS, May, *The Art of William Morris*, in *William Morris, Artist, Writer, Socialist*. vol. I, London, 1936. DE CARLO, Giancarlo. *William Morris*, Il Balcone, Milan 1947.

EDWARD BURNE-JONES

Painter and designer, b. Birmingham, August 28 1833; d. London, June 17 1898. Intended for the Church. Entered Exeter College, Oxford 1853. Became Rossetti's pupil 1856. Assisted with painting of Oxford Union mural 1857. Designed stained glass for James Powell and Sons 1857. Married Georgiana Macdonald 1860. Designed tiles, great quantities of stained glass and tapestries for Morris and Co. from 1861 until his death. Also designed embroideries for the Royal School of Needlework. Created Baronet 1894.

Bib. VALLANCE, Aymer, *The Decorative Art of Burne-Jones*. A.J. Easter Art Annual 1899. BURNE-JONES, Georgiana, *Memorials of Edward Burne-Jones*, 2 vols., London 1904.

PHILIP WEBB

Architect and designer, b. Oxford, January 12 1831; d. Worthing, April 17 1915. Apprenticed to John Billing, architect, Reading 1849–1852. Entered an office in Wolverhampton but later in the same year became principal assistant to G. E. Street in Oxford 1852. First met William Morris and moved to London with Street 1856. In private practice as an architect and designed first furniture with Morris and Burne-Jones 1858–9. Designed Red House, Bexley Heath, which was completed 1860. Was associated in the formation of Morris and Co., 1861, and worked with them from then on designing furniture, embroideries, metalwork, jewellery and glass. Designed a large number of country houses, including Rounton Grange 1872–76, Clouds, East Knoyle 1881–86 and Standen, East Grinstead 1891.

Bib. LETHABY, W. R. *Philip Webb and his Work*. London 1935.

(For ecclesiastical work see Section Z.)

GEORGE JACK

Architect and designer, b. Long Island, U.S.A., August 8 1855; d. Finchley, London, December 16 1932. Articled to Glasgow architect Horatio K. Bromhead. Entered the office of a London architect 1875. Entered the office of Philip Webb about 1880. Became chief furniture designer to Morris and Co. about 1890. Took over the practice of Philip Webb 1900.

Bib. "George Jack, Architect and Art Worker." *The Artist*, January 1899.

KATE FAULKNER

Artist and designer, d. London 1898. Sister of Charles Faulkner, one of the original partners in the Morris firm, and of Mrs. Orrinsmith, author of *The Drawing Room, its decorations and furniture* 1878. She worked for the firm from the early days, painting tiles and executing gesso work. Designed four wallpapers for Morris and Co. and several for Jeffrey and Co. 1883.

THE GREEN DINING ROOM

The Green Dining Room was decorated by Morris and Co. in 1866-7. It represents one of the earliest schemes of secular decoration carried out by the firm, being preceded only by the work at St. James' Palace. Morris planned the decoration; Philip Webb designed the ceiling, the frieze, the gesso decoration of the walls, and the floral panels; Burne-Jones designed the two stained-glass windows—unhappily destroyed by blast in November 1940—and designed and painted the figure-panels.

Of all Morris's schemes of interior decoration, this is the only one which has survived more or less intact, for little remains at St. James' Palace, and nothing is left of the elaborate decorations that were undertaken successively at 1 Palace Green for the Earl of Carlisle (1868–81), 1 Holland Park for Alexander Ionides (1876), Rounton Grange, Northallerton for Sir Lowthian Bell (1872–6), Clouds, East Knoyle for the Hon. Percy Wyndham (1881–6) and Stanmore Hall for W. d'Arcy (1890).

NOTE.—*All the objects marked with an asterisk are exhibited in the Green Dining Room.*

FURNITURE

Morris himself had little interest in the design of furniture, and the only specimens in which he had a direct hand—namely the settles and cabinets made for Red Lion Square and Red House—were mainly designed to provide large areas to be painted by Burne-Jones and himself. With the exception of some severely plain green-stained bedroom furniture designed by Ford Madox Brown, all the early designs produced by the firm were the work of Philip Webb, and consisted for the most part of massive pieces in unpolished or ebonised oak in which the structural elements were strongly emphasised.

The main influence of the firm on furniture design came not so much through these newly-designed pieces, as through its popularisation of the light Sussex-type rush-seated furniture (see I 10 below) and the equally popular upholstered adjustable armchair (see I 9 below).

After about 1890 the firm commissioned many designs from George

Jack, W. A. S. Benson and Mervyn Macartney. Many of these were for mahogany pieces in semi-traditional forms, relying for their novelty on elaborate inlay and on the use of metal mounts, and having little relation to the original ideals of the Morris movement.

***I 1** ARMCHAIR (H. 2 ft. 9 in. W. 1 ft. 6 in.) mahogany and sycamore inlaid with ebony and ivory. Designed by Holman Hunt on the basis of an Egyptian chair in the British Museum 1855. Made by J. G. Crace. Pre-Raphaelitism and the Pre-Raphaelite Brotherhood 1905, vol. II p. 137 (*ill.*). *Lent by the Birmingham City Museum and Art Gallery.*

***I 2** CIRCULAR TABLE (H. 2 ft. 4¾ in. Diam. 4 ft. 8 in.) oak. Designed by Philip Webb about 1858–9 and probably made by boys from the Euston Road Boys' Home. (Said to be the first piece of furniture he ever designed.) Country Life, vol. L 1921 p. 260 (*ill.*). Originally in the possession of William Morris. *Lent by Dr. D. C. Wren, Kelmscott Manor, Lechlade.*

***I 3** WARDROBE (H. 7 ft. 3 in. W. 5 ft. 2 in. D. 1 ft. 10 in.) wood, painted and gilt with a scene from Chaucer's "Prioress's Tale". Designed by Philip Webb and painted by Edward Burne-Jones 1858–9, as a wedding present to Morris. This was Burne-Jones's first completed oil-painting; he repeated the same scene in his last completed water-colour 1898. Exhibited Hogarth Club 1860, Paris 1914 no. 48, V. and A. Picture Book pl. 11. *Lent by the Ashmolean Museum, Oxford.*

***I 4** SIDEBOARD (H. 3 ft. 10 in. W. 5 ft. D. 2 ft. 5 in.) wood, painted with figures of women and birds by Edward Burne-Jones, June 1860. Memorials vol. I p. 206. Originally in the designer's possession. *Lent by Mrs. J. W. Mackail.*

***I 5** CABINET (H. 2 ft. 9¾ in. W. 5 ft. 10 in. D. 1 ft 5 in.) mahogany and pinewood on an oak stand painted and gilt. Designed by Philip Webb 1861. The front painted by William Morris with scenes from the legend of St. George. The original drawings for the painting are in the V. and A. Museum (E.2787–90–1927). Exhibited London 1862, and Centenary Exhibition 1934, no. 199, catalogue pl. XI. Crow p. 40 (*ill.*). Originally in the possession of Laurence Hodson of Compton Hall, Wolverhampton. [341–1906]

***I 6** CABINET (H. 4 ft. 4½ in. W. 8 ft. 5 in. D. 2 ft. 9 in.) oak, inlaid with various woods. Designed by J. P. Seddon 1861. Made by Morris, Marshall, Faulkner and Co. Painted with subjects illustrating architecture (Ford Madox Brown), painting and sculpture (Edward Burne-Jones) and music (Dante Gabriel Rossetti), with backgrounds painted by William Morris; the whole based on imaginary incidents in the honeymoon of King René of Anjou, as recounted in Walter Scott's *Anna von Geierstein*. Exhibited London 1862, Grafton Gallery, Ford Madox Brown Exhibition 1897, New Gallery, Rossetti Exhibition 1898. Seddon, J. P., King René's Honeymoon Cabinet, London 1898 (*ill.*). [W.10–1927]

***I 7** MUSIC CABINET (H. 2 ft. 10 in. W. 1 ft. 6 in. D. 1 ft. 2 in.) wood, painted and gilt. Designed by Philip Webb or William

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*Shown in the Green Dining Room.

Morris as part of a suite of furniture for Judge Vernon Lushington about 1862. *Lent by Lady Montgomery-Massingberd.*

***I 8** SOFA (H. 2 ft. 8½ in. W. 6 ft. 6 in. D. 2 ft. 2 in.) wood, painted and gilt and upholstered in velvet. Designed by Dante Gabriel Rossetti about 1862 for his own use at 16 Cheyne Walk. Exhibited Paris 1914 no. 1129. This sofa is shown in Trefry Dunn's painting of Rossetti reading to Watts-Dunton (National Portrait Gallery). *Lent by the Fitzwilliam Museum, Cambridge.*

***I 9** ADJUSTABLE CHAIR (H. 3 ft. 3 in. W. 2 ft. 4 in. D. 2 ft. 10 in.) ebonised oak, upholstered with green Morris embossed Utrecht velvet. This chair, commonly known, especially in the U.S.A., as the "Morris Chair", was not, as is usually stated, designed by Morris. A note written about 1866 from Warington Taylor to Philip Webb, and now in the possession of Sir Sydney Cockerell, contains a sketch of the chair annotated "back and seat made with bars across to put cushions on, moving on a hinge, a chair model of which I saw with an old carpenter at Hurstmonceaux, Sussex, by name Ephraim Colman, yours truly W.T." *Lent by Mrs. Tozer.*

I 10 SETTEE (H. 2 ft. 8 in. W. 4 ft. 6 in. D. 2 ft.) wood, turned and painted, with rush-seat. An example of the rush-seated furniture copied by Morris from a traditional Sussex chair, made in large quantities by Morris and Co. from the 1870's onwards. *Lent by T. Pevsner, Esq.*

***I 11** SIDEBOARD WITH CANOPY (H. 6 ft. 4½ in. W. 5 ft. 7 in. D. 2 ft. 1½ in.) carved mahogany with brass fittings. Designed by Philip Webb and made by Morris and Co. about 1880. *Lent from the estate of the late Sir James Morton.*

***I 12** GRAND PIANO (H. 3 ft. 2 in. W. 4 ft. 7¼ in. L. 8 ft. 5 in.) oak, stained and decorated with gold and silver gesso on a dark ground. The piano designed by Edward Burne-Jones and made by John Broadwood, the gesso decoration designed and executed by Kate Faulkner 1883. Made for Alexander Ionides of 1 Holland Park. Exhibited A. and C. 1888, no. 266a and Paris 1914, no. 55(a) (*ill.*). St. vol. XII 1898 p. 103 (*ill.*). [W.23–1927]

I 13 ARMCHAIR "THE SAVILLE" (H. 3 ft. 2 in. W. 2 ft. D. 2 ft. 4 in.) mahogany, upholstered in Morris's "Evenlode" chintz. Probably designed by George Jack about 1890. Apollo, vol. LIV July 1951 p. 18 (*ill.*). *Lent by Miss F. J. Lefroy.*

I 14 CABINET (H. 3 ft. 6 in. W. 4 ft. 8 in. D. 2 ft. 1 in.) carved Italian walnut. Designed and carved by George Jack 1892. Inscribed "Hunting and slaying is my praying, my life is the dove's betraying. G.J. 1892". Exhibited A. and C. 1893 no. 93 St. vol. II 1894 p. 13 (*ill.*). Artist vol. XXIV 1899 pp. 15–21 (*ill.*). *Lent by the Misses Jack.*

I 15 ESCRITOIRE AND STAND (H. 4 ft. 3½ in. W. 2 ft. 3 in. L. 4 ft. 7½ in.) marquetry of sycamore and various woods. Designed by George Jack 1893. Made by Morris and Co. Exhibited Centenary Exhibition 1934 no. 216. M.A. vol. XIX 1896 p. 488 (*ill.*). *Lent by the Trustees of the Middlemore Estates.*

*Shown in the Green Dining Room.

TAPESTRIES

Morris's most ambitious activity was the revival of tapestry weaving on mediaeval lines. With the exception of the tapestries produced by the Royal Windsor Works (1876–97), which were modelled on French 18th-century practice, and had little success, Morris's productions were the first tapestries to be woven in England since the early 18th century.

Morris's first tapestry experiments were made in 1879, but it was only in 1881 that the installation of large high-warp looms at Merton Abbey enabled him to tackle large tapestry panels.

The most elaborate tapestries attempted by the firm (and which have had to be excluded on account of their size), were the "Adoration", originally designed by Burne-Jones for Exeter College, Oxford (1890) but often repeated, and the "Holy Grail" series, originally designed by Burne-Jones for Stanmore Hall (1894) (now in the possession of the Duke of Westminster), parts of which have also been repeated.

Bib. MARILLIER, H. C. *History of the Merton Abbey Tapestry Works*. London 1927.

I 16 "FLORA" (H. 10 ft. W. 7 ft. 5 in.) high-warp woollen tapestry. The figure designed by Edward Burne-Jones, the background and inscription by William Morris. Woven at Merton Abbey 1885 as a companion piece to the "Pomona" tapestry (see also I 25). Inscription (in Gothic letters): "I am the handmaid of the earth, I broider fair her glorious gown, and deck her on her days of mirth, with many a garland of renown, and while earth's little-ones are fain, and play about the mother's hem, I scatter every gift I gain, from sun and wind to gladden them". (This quatrain was published in "Poems by the Way" by William Morris, 1891.) Exhibited Centenary Exhibition no. 47, V. and A. Picture Book pl. 14. Original design illustrated Day, frontispiece in colour. Several smaller versions were later woven, without the inscriptions and with background and border designed by J. H. Dearle. (Marillier pl. 3.) *Lent by the Whitworth Art Gallery, Manchester*.

***I 17** "THE WOODPECKER" (H. 9 ft. 7 in. W. 5 ft.) high-warp woollen tapestry. Designed by William Morris and woven at Merton Abbey 1885. Inscription (in Gothic letters): "i once a king and chief, now am the tree-barks thief, ever twixt trunk and leaf, chasing the prey". Exhibited A. and C. 1888 no. 50 h. and Centenary Exhibition no. 48, pl. 1. Vallance pl. XXXVIII. Crow p. 76 (*ill.*). Marillier pl. 9 (i). *Lent by Lady Peters*.

***I 18** "THE FOREST" (H. 4 ft. W. 11 ft.) high-warp woollen tapestry. The animals designed by Philip Webb, the foliage by William Morris, and the flowers by J. H. Dearle 1887. Woven at Merton Abbey for Alexander Ionides for 1 Holland Park. Inscription (in Gothic letters): "the beasts that be in woodland waste now sit and see, nor ride nor haste". Exhibited A. and C. 1888 no. 50 c, and Centenary Exhibition no. 49. Marillier pl. 9 (ii). Original designs for the animals in the possession of Mrs. Laurence Hodson, late of Compton Hall, Wolverhampton. Lethaby, W. R. *Philip Webb and his Work* pls. 14–17. Original design for part of background in V. and A. Museum (E.1172–1940) [T.11–1926]

*Shown in the Green Dining Room.

I 19 "THE ORCHARD" (often called "THE SEASONS") (H. 7 ft. W. 16 ft.) designed by William Morris from his cartoons for a frieze in the nave of Jesus College Chapel, Cambridge. Woven at Merton Abbey 1890. Inscription (in Gothic letters): "Midst bitten mead and acre shorn the world without is waste and worn; but here within our orchard close the guerdon of our labour shows. O valiant earth, O happy year that mocks the threat of winter near, and hangs aloft from tree to tree the banners of the spring to be". Exhibited A. and C. 1893 no. 170, and Centenary Exhibition no. 51. Marillier pl. 11 (ii). Original design (E.544–1939) and working drawing (E.1173–1940) in V. and A. Museum. [153–1898]

EMBROIDERIES

The earliest embroideries designed by William Morris such as those intended for decorating the walls of Red House, were worked mainly by his wife and the immediate family circle. They were simply conceived and somewhat crude in execution, being generally worked in wools on coarse serge. In the 1870's more ambitious designs were produced, mainly for execution by skilled needlewomen among the families for whom Philip Webb was building houses. These included both intricate repeating patterns such as that produced by Morris for Mrs. Godman (see I 23 below) and elaborate figure subjects such as the celebrated "Romaunt of the Rose" by Burne-Jones for Rounton Grange (see I 21 below). Morris and Burne-Jones also made designs for the Royal School of Needlework.

In addition to the special examples exhibited here, the firm of Morris and Co. executed embroideries both for domestic and church use. A few of these were designed by Morris himself but the majority were the work of May Morris and J. H. Dearle. The firm also supplied patterns already traced on cloth or silk, advising on the colours to be used, and supplying the silks and wools which were specially dyed by the firm. Many of these embroideries still exist especially in the form of screens.

***I 20** THREE FOLD SCREEN (each panel, H. 5 ft. 7½ in. W. 2 ft. 5 in.) made from three embroidered panels, silk on serge, originally designed and worked for Red House about 1860 and made into a screen for Lady Carlisle about 1880. The subject appears to represent three Queens and one carries a torch inscribed "FLAMMA TROJAE" (original design V. and A. E.571–1940). Variously attributed to Burne-Jones (see Vallance, *Easter Art Journal* 1900 p. 16) and William Morris (on the authority of May Morris). *Lent by George Howard, Esq.*

I 21 "THE ROMAUNT OF THE ROSE" (H. 3 ft. L. 21 ft.) section of a frieze. Linen embroidered in wool, silk and gold thread. Designed by Burne-Jones and William Morris about 1872 for the dining room of Rounton Grange, Northallerton. The embroidery, completed 1880, was worked by Margaret Bell (wife of Sir Lowthian Bell) and her daughter Florence Johnson (see Lethaby, W. R. *Philip Webb and his Work*, London 1935 p. 94). Subjects from other portions of the frieze, including "The Pilgrim in the Garden" and "Love and the Pilgrim", were made as tapestries at Merton Abbey in 1901 and 1909. *Lent by the Rounton and Arncliffe Estates.*

*Shown in the Green Dining Room.

***I 22** "HONEYSUCKLE" (H. 8 ft. 9 in. W. 4 ft. 9 in.) coloured silks on linen. Designed by William Morris about 1880 and worked by his wife and their daughter Jenny. Exhibited A. and C. 1888 no. 276, Paris 1914 no. 540, Centenary Exhibition no. 68. *Lent by Miss Lillian Hodson.*

I 23 "ARTICHOKE" (H. 6 ft. 9 in. W. 4 ft. 10 in.) section of a wall-hanging. Wool on linen. Designed by William Morris about 1880 and embroidered by Mrs. Godman for Smeaton Manor, Northallerton. Original design V. and A. 65–1898, inscribed "Mrs. Godman. Design for embroidered hanging (artichoke design)", and illustrated Day p. 18. *Lent by Air Commodore Godman.*

***I 24** WALL-HANGING (H. 9 ft. W. 6 ft. 8 in.) wool on linen. Designed by William Morris about 1880 and probably worked by Margaret Bell (wife of Sir Lowthian Bell). Part of original design V. and A. E.55–1940. *Lent by the Rounton and Arncliffe Estates.*

I 25 "POMONA" (H. 10 ft. 9 in. W. 7 ft.) floss silks on linen. The figure designed by Burne-Jones and the face painted by him. The background and inscription designed by William Morris. Inscription (in Gothic letters): "I am the ancient apple queen, as once I was so am I now, for evermore a hope unseen, betwixt the blossom and the bough, ah wheres the rivers hidden gold, and where the windy grave of troy ? yet come I as I came of old, from out the heart of summers joy". (This quatrain was later published in "Poems by the Way" by William Morris, 1891.) Worked at the Royal School of Art Needlework about 1885–90. Paulson Townsend, W. G., *Embroidery or the Craft of the Needle*, London 1899 pl. 1. A tapestry of the same design was made at Merton Abbey in 1885 and is, together with "Flora" (I 16), now in the Whitworth Art Gallery, Manchester. Several smaller versions without the inscription and with a background and border by J. H. Dearle were woven in 1896. *Lent by Alfred Pemberton and Sons.*

WOVEN TEXTILES

It is difficult to reconstruct the history of Morris's woven textiles. Most authorities assume that they were woven under Morris's direct supervision at Merton Abbey and it is known that in 1877 he brought over from Lyons a French weaver named Bazin to teach him Jacquard weaving, and that he frequently drafted the point-papers for his own designs. However, several designs were in production before the move to Merton Abbey in 1881, and it is probable that they were woven on commission by outside firms. J. O. Nicholson of Macclesfield certainly wove some of the silks, Alexander Morton wove the lenos and probably some of the early wool tapestries at Darvel, some of the cheaper mohair damasks were manufactured by Dixons of Bradford, and it is believed that some silks may even have been woven in France through the agency of Scott Richmond, though this may have been after Morris's death. In the later years of the firm, two of the damasks—the "Acanthus" and the "Tulip and Rose"—were manufactured by the East-Anglian Weaving Co. of Macclesfield.

I 26 "GRANADA" (H. 2 ft. 3 in. W. 2 ft. 2 in.) velvet broché with gold tissue 1884. Vallance pl. XXI. The only velvet woven by Morris; only a small quantity was woven as the price was found to be prohibitive. [T.4–1919]

*Shown in the Green Dining Room.

I 27 "BIRD" (W. 4 ft. 6 in. L. 7 ft.) wool tapestry. 1878. Originally woven for the drawing-room at Kelmscott House. Crow p. 50 (*ill.*). *Lent by the Kunstgewerbemuseum, Zurich.*

I 28 "ISPAHAN" (W. 4 ft. 6 in. L. 7 ft.) wool tapestry. 1889. *Lent by the Kunstgewerbemuseum, Zurich.*

I 29 "PEACOCK AND DRAGON" (W. 6 ft. L. 7 ft.) wool tapestry. 1878. Vallance pl. XXVIII. (Working drawing illustrated in Day p. 4.) *Lent by the Kunstgewerbemuseum, Zurich.*

I 30 "TULIP" (W. 4 ft. 1 in. L. 7 ft.) wool tapestry. About 1890. *Lent by the Kunstgewerbemuseum, Zurich.*

I 31 "TULIP AND NET" (W. 6 ft. L. 7 ft.) wool tapestry. About 1890. [T.57–1934]

I 32 "ROSE AND LILY" (W. 2 ft. 3 in. L. 15 ft.) silk and wool tissue. About 1885. *Lent by Miss E. M. Morris.*

I 33 "APPLE" (W. 4 ft. 6 in. L. 6 ft.) silk and linen tissue. About 1885. *Lent by the Kunstgewerbemuseum, Zurich.*

I 34 "GOLDEN BOUGH" (W. 4 ft. 6 in. L. 6 ft.) silk and linen tissue. About 1890. Original design in Birmingham City Museum and Art Gallery. *Lent by the Kunstgewerbemuseum, Zurich.*

I 35 "OAK" (W. 5 ft. 3 in. L. 6 ft.) figured silk damask. 1881. Originally used at St. James's Palace. *Lent by the Kunstgewerbemuseum, Zurich.*

I 36 "HELENA" (H. 2 ft. W. 2 ft. 2 in.) machine-woven silk and wool double-cloth. About 1890. [T.60–1946]

I 37 "BROCATEL" (H. 2 ft. W. 2 ft. 2 in.) silk brocatel. About 1888. *Lent by Mrs. Marillier.*

I 38 "PERSIAN BROCATEL" (H. 2 ft. W. 2 ft. 2 in.) silk brocatel. About 1890. Originally used as a wall-hanging at Stanmore Hall. Original design in William Morris Gallery, Walthamstow. *Lent by Mrs. Marillier.*

I 39 "DOVE AND ROSE" (H. 3 ft. 3 in. W. 2 ft. 2 in.) silk and wool double-cloth. 1879. Vallance pl. XXIX. (Working drawing illustrated in Day p. 5.) Original design in Birmingham City Museum and Art Gallery. *Lent by Mrs. F. L. Griggs.*

I 40 "ANEMONE" (H. 3 ft. 3 in. W. 2 ft. 2 in.) silk and wool tissue. 1874. Vallance pl. XXVI. (Working drawing illustrated in Day.) Original design in Birmingham City Museum and Art Gallery. The first of Morris's woven fabrics. A smaller version of the same design was used by Morris for one of his new dress-silks. *Lent by George Howard, Esq.*

I 41 "ST. JAMES" (H. 3 ft. 3 in. W. 2 ft. 2 in.) figured silk damask. 1881. Designed for use at St. James's Palace. Vallance pl. XXII. *Lent by the Kunstgewerbemuseum, Zurich.*

PRINTED TEXTILES

Before the firm of Morris and Company actually started the printing of chintzes, one or two designs, including the "Jasmine Trail", were printed for them by Messrs. Clarkson of Coventry Street about 1868–70. Morris' first experiments with vegetable dyes and his revival of the lost art of indigo dyeing, were made in conjunction with Thomas Wardle at Leek in 1875. Several of the earliest chintzes were printed there, but Morris ultimately found the results unsatisfactory and decided to embark on textile printing at Merton Abbey, producing his first chintzes there in 1883. In addition to chintzes, designs were also made for printing on white velveteen. J. H. Dearle designed some of the later printed textiles, but all those shown here were designed by Morris himself.

I 42 "TULIP" (H. 2 ft. W. 2 ft. 2 in.) chintz. 1875. *Lent by the Museum für Kunst und Gewerbe, Hamburg.*

I 43 "HONEYSUCKLE" (W. 3 ft. L. 6 ft.) chintz. 1876. Vallance pl. XVI. Original design illustrated Day p. 9. Original design in Birmingham City Museum and Art Gallery. *Lent by the Central School of Arts and Crafts.*

I 44 "SNAKEHEAD" (W. 3 ft. 2 in. L. 6 ft.) chintz. 1877. Original design in Birmingham City Museum and Art Gallery. *Lent by George Howard, Esq.*

I 45 "THE STRAWBERRY THIEF" (W. 3 ft. L. 15 ft.) chintz. 1883. Vallance pl. XV. Original design illustrated Crow, colour plate. *Lent by George Howard, Esq.*

I 46 "AFRICAN MARIGOLD" (H. 3 ft. 3 in. W. 2 ft. 2 in.) chintz. Originally designed about 1874 but probably not produced until 1883. Original design illustrated Day, colour plate. *Lent by the Museum für Kunst und Gewerbe, Hamburg.*

I 47 "WANDLE" (W. 3 ft. L. 6 ft.) chintz. 1884. Vallance pl. XVII. Original design illustrated Day p. 11. *Lent by the Central School of Arts and Crafts.*

I 48 "WEY" (W. 3 ft. 2 in. L. 6 ft.) chintz. 1884. Vallance pl. XVIII. Original design in Birmingham City Museum and Art Gallery. *Lent by the Museum für Kunst und Gewerbe, Hamburg.*

I 49 "CRAY" (H. 3 ft. 3 in. W. 2 ft. 2 in.) chintz. 1885. [T.52–1919]

I 50 "ROSE" (H. 2 ft. W. 2 ft. 2 in.) chintz. 1889. Original design illustrated Day p. 25. [T.53–1912]

I 51 "TULIP AND WILLOW" (H. 3 ft. 3 in. W. 2 ft. 2 in.). About 1889. Original design illustrated Crow p. 89. Original design in Birmingham City Museum and Art Gallery. V. and A. Picture Book pl. 13. [Circ. 89–1933]

I 52 "DAFFODIL" (H. 2 ft. W. 2 ft. 2 in.). About 1892 (the last chintz designed by Morris). Original design in William Morris Gallery, Walthamstow. [T.623–1919]

CARPETS AND RUGS

The first Morris carpet designs in the 1870's were for machine-made floor coverings. Twenty-four different patterns for Wilton pile, Kidderminster, Brussels, and "patent" Axminster, were designed for production by the Wilton Royal Carpet Works, the Heckmondwike Manufacturing Company, and probably other firms. In 1880 Morris embarked on the weaving of hand-knotted pile carpets and rugs at Hammersmith. Soon after the workshops were established at Merton Abbey in 1881, looms for carpet-weaving were installed there and production ceased at Hammersmith. In 1912 the manufacture of hand-knotted rugs was transferred to the Wilton Royal Carpet Works. Some of the smaller hand-knotted designs were duplicated, but the larger carpets, such as the "Naworth" for Lord Carlisle, the "Hurstbourne" for Lord Portsmouth, the "Clouds" for the Hon. Percy Wyndham, and the "Bullerswood" for the Sanderson family were unique designs.

***I 53** "THE REDCAR" (W. 8 ft. 2 in. L. 12 ft. 2 in.) hand-knotted Hammersmith carpet. Vallance pl. XXXVI. Burlington Magazine March 1919 (*ill.*). Probably made for Sir Lowthian Bell. Original design in V. and A. Museum (E.144–1919). [T.3–1919]

***I 54** "THE LITTLE TREE" (W. 4 ft. 2 in. L. 9 ft. 5 in.) hand-knotted Hammersmith rug. Vallance pl. XXXV. *Lent from the Estate of the late Sir James Morton.*

***I 55** HAMMERSMITH RUG (W. 3 ft. 1½ in. L. 5 ft. 7 in.) hand-knotted. Crow p. 81 (*ill.*). Originally given by Morris to his sister Henrietta. *Lent by Dr. Octavia Lewin.*

I 56 HAMMERSMITH RUG (W. 1 ft. 10 in. L. 3 ft. 7 in.) hand-knotted. *Lent by George Howard, Esq.*

I 57 RUG (W. 2 ft. 6 in. L. 4 ft. 1 in.) hand-knotted on canvas. Originally at Kelmscott Manor. *Lent by Miss Dorothy Walker.*

***I 58** "THE DAISY" (W. 2 ft. 11 in. L. 4 ft. 11 in.) fragment of Kidderminster carpet. *Lent by Miss F. J. Lefroy.*

***I 59** "THE LILY" (W. 4 ft. 9 in. L. 4 ft. 9 in.) fragment of Kidderminster carpet. Vallance pl. XXX. *Lent by Miss Dorothy Walker.*

***I 60** "THE LILY" (a different design) (W. 3 ft. 4 in. L. 4 ft. 3 in.) fragment of Wilton pile carpet. Day p. 17 (*ill.*). *Lent by Mrs. Tozer.*

I 61 CARPET FRAGMENT (W. 2 ft. 6 in. L. 11 ft. 3 in.) Wilton pile. *Lent by Mrs. Wilson.*

WALLPAPERS

Wallpapers were among the earliest productions of the Morris firm, the first being designed in 1862. The great majority of the wallpapers, including all those shown here, were designed by William Morris himself, though a few were also designed by May Morris, J. H. Dearle (see Section Y), Kate Faulkner and W. A. S. Benson. Some of the earliest papers were simple adaptations of Renaissance and other traditional designs and may have been the work of G. F. Bodley. All the papers were printed by Jeffrey and Co.

*Shown in the Green Dining Room.

I 62 "DAISY" (H. 6 ft. 11 in. W. 1 ft. 9 in. 1862 (the first paper actually produced). Vallance pl. IV. *Lent by George Howard, Esq.*

I 63 "FRUIT" or "POMEGRANATE" (H. 6 ft. 11 in. W. 1 ft. 9 in.) 1862. Original design Centenary Exhibition 1934 pl. V. *Lent by George Howard, Esq.*

I 64 "TRELLIS" (H. 2 ft. W. 1 ft. 9 in.) 1862 (the first paper to be designed, the birds by Philip Webb). Vallance pl. V. [E.3700–1927]

I 65 "SCROLL" (H. 2 ft. W. 1 ft. 9 in.) 1871. [E.639–1915]

I 66 "JASMINE" (H. 2 ft. W. 1 ft. 9 in.) 1872. Original design illustrated Crow p. 60. Original design in Birmingham City Museum and Art Gallery. [E.772–1915]

I 67 "LARKSPUR" (H. 2 ft. W. 1 ft. 9 in.) 1872. Later used as a design for a silk damask and chintz. [E.778–1915]

I 68 "ACANTHUS" (H. 2 ft. W. 1 ft. 9 in.) 1875. Vallance pl. VIII. Working drawing Day, colour plate. Original design in Birmingham City Museum and Art Gallery. [E.800–1915]

I 69 "MARIGOLD" (H. 2 ft. W. 1 ft. 9 in.) 1875. Vallance pl. VI. (E.777–1915]

I 70 "PIMPERNEL" (H. 2 ft. W. 1 ft. 9 in.) 1876. V. and A. Picture Book pl. 12. Working drawing Day, colour plate. [E.798–1915]

I 71 "CHRYSANTHEMUM" (H. 2 ft. W. 1 ft. 9 in.) 1876. Original design in the William Morris Gallery, Walthamstow. [E.802–1915]

I 72 "BOWER" (H. 6 ft. 11 in. W. 1 ft. 9 in.) 1878. *Lent by George Howard, Esq.*

I 73 "SUNFLOWER" (H. 2 ft. W. 1 ft. 9 in.) 1879. [E.817–1915]

I 74 "WILLOW BOUGH" (H. 2 ft. W. 1 ft. 9 in.) 1887. Apollo vol. LIV August 1951 p. 52 (*ill.*). [E.641–1915]

I 75 "NORWICH" (H. 2 ft. W. 1 ft. 9 in.) 1889. Working drawing illustrated Day p. 26. [E.644–1915]

I 76 "BLACKTHORN" (H. 2 ft. W. 1 ft. 9 in.) 1892. Original design Crow, colour plate. *Lent by George Howard, Esq.*

I 77 "COMPTON" (H. 6 ft. 11 in. W. 1 ft. 9 in.) 1895. Originally designed for Laurence W. Hodson of Compton Hall, Wolverhampton and the last paper that Morris designed. Chintz of same design illustrated Crow p. 91, and Centenary catalogue pl. IV. *Lent by George Howard, Esq.*

MISCELLANEOUS

***I 78** MEMORIAL PANEL (H. 7 ft. 10 in. W. 3 ft. 5½ in.) painted plaster cast (made from a bas-relief in gesso). Designed by Edward Burne-Jones as a memorial to Laura Lyttleton in 1886. The inscription begins "NON EST HIC, SED SURREXIT" and beneath is a further Latin inscription by Dean Church. The original gesso panel, which was left white, is in the church at Mells,

*Shown in the Green Dining Room.

Somersetshire; the plaster one was kept in the entrance hall of the Grange. Memorials vol. 2 pp. 166–7. Bell, M. *Edward Burne-Jones*, London 1892 p. 80 (*ill.*). [P.85–1938]

I 79 "THE GARDEN OF THE HESPERIDES" (H. 2 ft. 6 in. W. 5 ft. 6 in.) gesso panel, painted and gilt. Designed and executed by Edward Burne-Jones in 1880 or 1881 to go above the fireplace of the dining-room at Ashley Cottage, Walton-on-Thames. *Lent by Miss Katherine Lewis.*

I 80 CASSONE (H. 8¼ in. W. 9½ in. L. 1 ft. 1¾ in.) gesso, painted and gilt. Designed and painted by Edward Burne-Jones in 1883 for Lady Horner. The figures represent the story of Pandora, Hope and the Virtues. The cabinet work by Charles Lumley, the gesso work by Osmund Weeks. The inscriptions on the end panels from "The Life and Death of Jason" by William Morris. Exhibited A. and C. 1888 no. 229 and Paris 1914 no. 55 (*ill.*). *Lent by the Lady Hylton.*

I 81 PANEL OF TILES (H. 2 ft. 6 in. W. 3 ft. 11½ in.) earthenware painted with nine scenes illustrating the "Sleeping Beauty". Designed by Edward Burne-Jones for Morris, Marshall, Faulkner and Co. as an overmantel for Birket Foster's house at Witley, Surrey, 1862. Inscription: "of a certain Prince who delivered a King's daughter from a sleep of a hundred years wherein she and all hers had been cast by enchantment". Tracings from the original design for four of the panels are in the V. and A. Museum (E.1309–12–1931). Vallance, *Easter Art Annual* 1900 p. 11. *Lent by E. W. Kirby, Esq.*

I 82 TEAPOT (H. 7¾ in. W. 4½ in. L. 10½ in.) silver, with chased and applied panels of floral decoration, ivory knob and stained wooden handle. Designed by Philip Webb about 1895–1900 and made by R. Catterson Smith about 1920. *Lent by Miss Joyce Winmill.*

***I 83** PAIR OF CANDLESTICKS (H. 10½ in. Diam. 7 in.) copper. Designed by Philip Webb about 1861. *Lent by Miss Joyce Winmill.*

***I 84** GROUP OF EIGHT DRINKING-GLASSES, clear glass, with the exception of one piece of green glass and two pieces decorated with beads of green glass. Designed by Philip Webb for James Powell and Sons, Whitefriars, about 1861. These glasses were originally in the possession of the designer. *Lent by Miss Dorothy Walker.*

WILLIAM DE MORGAN

Potter and novelist, b. London, November 16 1839; d. London, January 15 1917. Entered Royal Academy Schools 1859, and in the early 'sixties made the acquaintance of Morris, Burne-Jones and Rossetti. Early experiments with tiles and pottery at Fitzroy Square and Cheyne Row. Moved to Merton Abbey 1882; in partnership with Halsey Ricardo at Sands End Pottery, Fulham 1888–1898; at the same pottery in partnership with Frank Iles and Charles and Fred Passenger from 1898 until his retirement from practical pottery work about 1905 and the end of the partnership about 1907. From 1892 onwards he spent a considerable part of his time

*Shown in the Green Dining Room.

in Florence. His work falls into two main categories, (1) that painted in the "Persian" colours and (2) that painted in lustre colours. All the painted decorations on his pottery are said to have been designed by himself, but they were mostly carried out by others. His painters included the two Passengers, Joe Juster and Jim Hersey; and in later years some of the painted papers used for tiles were produced by Italians whom he employed in Florence.

Bib. Morris, Mary, *Burlington Magazine*, XXXI (1917), pp. 77, 91. Stirling, A. M. W. *William De Morgan and his Wife*, 1922. Ricardo, Halsey, in *The Cheyne Book of Chelsea China and Pottery*, ed. Reginald Blunt, 1924. V. and A. Museum, *Catalogue of Works by William De Morgan*, 1921.

***I 85** VASE, with two handles (H. 1 ft. ¾ in. Diam. 11⅜ in.) earthenware, painted in "Persian" colours with ships. Unmarked. Presumably made at Merton Abbey; 1887 or earlier. V. and A. Picture Book pl. 15. [407–1887]

***I 86** DISH (H. 2 in. Diam. 1 ft. 2½ in.) Staffordshire earthenware, unmarked, painted in ruby and yellow lustre with an antelope in front of an apple tree with fishes below. Probably painted at Merton Abbey 1882–88. V. and A. Picture Book pl. 15. [832–1905]

***I 87** COVERED VASE (H. 11¾ in. Diam. 8⅞ in.) earthenware, painted in lustre colours on a purple-blue ground with a pattern of vines. Made at Fulham 1888–98. Stirling p. 216 (*ill.*). Depicted in portrait of De Morgan painted by his wife in 1909 (Stirling p. 316 [*ill.*]). V. and A. Picture Book pl. 15. [C.413&a–1919]

I 88 COVERED VASE (H. 1 ft. ¾ in. Diam. 10⅛ in.) earthenware, painted in "Persian" colours with a pattern of birds and flowers. Painted by Fred Passenger (signed by initials). Made at Fulham 1888–98. *Lent by Mrs. A. M. W. Stirling.*

***I 89** VASE, with two handles (H. 1 ft. ⅜ in. Diam. 8½ in.) earthenware, painted in ruby and yellow lustre principally with a peacock and a snake. Unmarked. [C.79–1923]

I 90 DISH (Diam. 1 ft. ⅜ in.) earthenware, painted in yellow lustre with a peacock in the centre within a border of leaves and snakes. Unmarked. [Circ. 119–1915]

***I 91** DISH (Diam. 1 ft. 4⅛ in.) earthenware, painted in "Persian" colours with a peacock against a flowering tree. Unmarked. [C.261–1915]

***I 92** DISH (H. 6 in. Diam. 1 ft. 6½ in.) earthenware, painted in "Persian" colours with a ship on the inside and fishes around the outside. Unmarked. Painted by Fred Passenger (signed by initials). [C.78–1923]

***I 93** VASE, bottle-shaped (H. 1 ft. 11 in. Diam. 10 in.) earthenware, painted in blue and two shades of lustre with ships in a sea fight. Painted by Fred Passenger (signed by initials). No impressed mark, but with painted inscription on base "W. DE. MORGAN. FULHAM". [860–1905]

*Shown in the Green Dining Room.

I 94 DISH (Diam. 9⅜ in.) earthenware, painted in lustre and colours with a ship and fishes. Painted by Charles Passenger (signed by initials). No impressed mark but painted inscription on base "W.D.M FULHAM". [C.421–1919]

***I 95** DISH (Diam. 9½ in.) earthenware, painted in "Persian" colours with a semi-human winged monster and dog. Painted by Charles Passenger (signed by initials). No impressed mark, but painted inscription on base "W.D.M FULHAM". [C.422–1919]

I 96 PANEL of four tiles with edging (H. 2 ft. 8 in. W. 9½ in.) earthenware, with painted decoration in "Persian" colours of conventional flowers and foliage. Probably made at Merton Abbey 1882–88. *Lent by the Royal Borough of Kensington* (*Leighton House*).

I 97 PANEL of twelve tiles (H. 2 ft. 8 in. W. 1 ft.) earthenware, with painted decoration in "Persian" colours of conventional flowers, foliage and birds. Made at Fulham 1888–98. *Lent by the Royal Borough of Kensington* (*Leighton House*).

I 86, I 87, I 91, I 93 and I 95 are illustrated in V. and A. Catalogue of Works by William De Morgan, 1921.

*Shown in the Green Dining Room.

J WILLIAM BURGES

ARCHITECT and designer, b. London, December 2 1827; d. Kensington, April 20 1881. Educated King's College, London. Pupil of Edward Blore and later entered office of Sir Matthew Digby Wyatt. Designed the cathedrals of Cork, Brisbane and Lille 1856. Designed numerous smaller churches in the French Gothic manner of the 13th century. Prolific writer on architecture and design. Gave a series of Cantor lectures 1864 (published as *Art Applied to Industry*, Oxford 1865). Restored, rebuilt and furnished throughout Cardiff Castle and Castell Coch for the Marquis of Bute 1865–75. Built and decorated his own house, 9 Melbury Road, Kensington "as model residence of the 15th century" 1875–1881. Elected A.R.A. 1881.

An example of Burges' ecclesiastical work is included in Section O.

Bib. PULLAN, R. P. *The Designs of William Burges*, and *The House of William Burges*, London 1885, *Architectural Designs of William Burges*, London 1887. HOWELL, W. G. *Castell Coch*, in *Arch. Rev.*, Vol. CIX, January 1951.

FURNITURE

J 1 BOOK CASE (H. 10 ft. 5½ in. W. 5 ft. 8½ in. D. 1 ft. 7½ in.) carved, painted and gilt wood. Made under the supervision of the designer and painted by: E. J. Poynter, Sir Edward Burne-Jones, Simeon Solomon, Thomas Morten, N. H. J. Westlake, W. F. Yeames, Henry Holliday, Albert Moore, J. A. Fitzgerald, Frederick Walker, and H. Stacy Marks; 1862. Exhibited London 1862. Pullan pl. 14. Arch. Rev. vol. CXI. Jan. 1952 p. 45 pl. 7. Originally owned by the designer. *Lent by the Ashmolean Museum, Oxford.*

J 2 BED (H. 5 ft. 5 in. W. 5 ft. 3 in. D. 7 ft. 8 in.) carved, painted and gilt wood. The head inset with two large and ten small mirrors, and a painting of a mediaeval version of the judgement of Paris; each side-board and post set with round crystals and with illuminated vellum and textile fragments under glass. Inscribed "Vita Nova" at the foot of the bed and on the bedposts WILLIAM BURGES ME FIERI FECIT (right) and ANNO DOMINI MD.CCCLXXIX (left). Designed for the Guest Chamber, Tower House, Melbury Road, 1879. Pullan pls. 21 and 22. *Lent by Oliver Poole, Esq.*

J 3 WASH STAND (H. 5 ft. 3 in. W. 2 ft. 8 in. D. 1 ft. 10 in.) carved, painted and gilt wood. The top, bowl and soap dishes of marble; the bowl inset with silver fishes and a butterfly; the back and water tank set with small mirrors and the taps and fittings of bronze. Inscribed "Venez laver" (on cold tap), VITA NOVA (on back), WILLIAM BURGES (left side) and ME FECIT MDCCCLXXX (right side). Designed for the Guest Chamber, Tower House, Melbury Road, 1880. *Lent by Mrs. T. H. Minshall.*

J 4 DOORS OF A CUPBOARD (ea. H. 2 ft. ¼ in. W. 1 ft. 2½ in.) carved, painted and gilt wood, inset with paintings by H. Stacy Marks. Originally set in the walls of the drawing-room, Tower House, Melbury Road, about 1873. Pullan pl. 19. *Lent by E. R. B. Graham, Esq.*

J 5 CHAIR (H. 4 ft. 10½ in. W. 2 ft. 5 in. D. 1 ft. 10½ in.) painted and gilt wood with rush seat; about 1875. Designed for Castell Coch. *Lent by Mountjoy Ltd.*

METALWORK

J 6 DECANTER (H. 11 in. Diam. 7 in.) glass bottle, mounted in silver chased and parcel gilt, set with amethysts, opals and other semi-precious stones and Greek and Roman coins. The spout in the form of a stag's head, the handle, a grotesque beast. Inscribed round the neck JAMES NICHOLSON ANNO DOMINI MDCCCLXV. Made by Richard A. Green (London hall-mark 1865–66). Made for James Nicholson, Esq. V. and A. Picture Book pl. 8. *Lent by Mrs. A. M. H. Westland.*

J 7 DRINKING CUP (H. 4¾ in. Diam. 4¼ in.) silver, partly parcel gilt, with applied ornament, set with semi-precious stones and enamelled. Inscribed OMNIS . MUNDI . CREATURA QUASI . LIBER . ET . PICTURA . NOBIS . EST . ET . SPECULUM (round the rim), I . N. MAA ANO DNI MDCCCLXIII (round the knop), NOSTRAE . VITAE . NOSTRAE . MORTIS . NOSTRI . STATUS . NOSTRAE . SORTIS . FIDELE . SIGNACULUM . (round the bottom). Made by Joseph Hart and Son for James Nicholson 1863. *Lent by Mrs. A. M. H. Westland.*

J 8 CLARET BOTTLE (H. 11 in.) Chinese porcelain bottle mounted in silver gilt set with carved jade and semi-precious stones, coral in the form of a grotesque, and surmounted with amber fruit with silver leaves. The inside of the lid and base, enamelled. 1870. Pullan pl. 19. Made for the Marquis of Bute. *Lent by Lord Colum Crichton-Stuart.*

J 9 SET OF CUTLERY, 24 pieces (ea. L. 7 in.) silver blades, with handles of various stones mounted in silver, partly parcel gilt, decorated with applied ornament and enamel. Inscribed G.B. on the handle. Designed about 1880 and made by C. Krall, London hall-mark 1903–04. Made for the Marquis of Bute. *Lent by Lord Colum Crichton-Stuart.*

WALLPAPERS

J 10 WALLPAPERS, hand printed. Made by Jeffrey and Co.

- (*a*) Frieze (H. 1 ft. 2 in. W. 1 ft. 3 in.) 1872. Building News Oct. 11 1872 (*ill.*). [E.1862–1934]
- (*b*) Filling (H. 1 ft. 1 in. W. 1 ft. 10 in.) 1872. Building News Oct. 11 1872 (*ill.*). *Lent by the R.I.B.A.*
- (*c*) Filling (H. 1 ft. 4 in. W. 1 ft. 10 in.) 1872. Building News Oct. 11 1872 (*ill.*). *Lent by the R.I.B.A.*

(*d*) Dado (H. 1 ft. 9 in. W. 1 ft. 10 in.) 1872. Building News Oct. 11 1872 (*ill.*). *Lent by the R.I.B.A.*

(*e*) Filling (H. 1 ft. 8 in. W. 1 ft. 10 in.) 1874. Building News May 8 1874 (*ill.*). *Lent by the R.I.B.A.*

(*f*) Dado (H. 1 ft. 10 in. W. 1 ft. 9 in.) 1872. Building News Oct. 11 1872 (*ill.*). *Lent by the R.I.B.A.*

(*g*) Fragment (H. 1 ft. 9 in. W. 10 in.) About 1873. *Lent by the R.I.B.A.*

K E. W. GODWIN AND THOMAS JEKYLL

THOUGH Godwin and Jekyll are not known to have been associated, their work has some common factors. They were among the earliest designers to be influenced by Japanese decoration and they were both of Whistler's circle. Godwin designed the White House for Whistler, with whom he collaborated in the arrangement of exhibitions and in a furniture exhibit at the Paris International Exhibition of 1878. Whistler married Godwin's widow. It is said that Jekyll lost his reason as a result of Whistler's unauthorised over-painting of the "Peacock Room" which Jekyll had designed for F. R. Leyland in 1876.

E. W. GODWIN

Architect and designer, b. Bristol, May 26 1833; d. London, October 6 1886. Articled to William Armstrong, Bristol City Surveyor, about 1849. Set up practice in Bristol 1854. Won competition for Northampton Town Hall including all decorations and furnishing 1861. Married, and decorated his own house in the Japanese taste 1862. Fellow of the R.I.B.A. 1863. Moved to London 1865. Began to design wallpapers 1866. Designed and built Dromore Castle for the Earl of Limerick, with all decorations and furnishing 1867. From 1868 onwards designed furniture, wallpapers, carpets and textiles, both for commercial production and private commissions. Designed numbers of houses and studios for artists, including Princess Louise. As a result of association with Ellen Terry had a great interest in all aspects of the theatre and from 1875 designed costumes and sets for commercial and private productions. Married second wife, Beatrice Philip 1876. Was a prolific theatrical and architectural journalist, and his publications include "Dress in Relation to Health and Climate" 1885.

Bib. Art Furniture designed by E. W. Godwin and made by William Watt (catalogue), London 1877. HARBRON, Dudley, *The Conscious Stone*, London 1949. HYDE, H. Montgomery, *Oscar Wilde and his Architect*, in *Arch. Rev.*, Vol. CIX, March 1951.

FURNITURE

K 1 SIDEBOARD (H. 5 ft. 11 in. W. 8 ft. 6 in. D. 1 ft. 10 in.) ebonised wood with silver-plated fittings and inset panels of "embossed leather" paper. Made by William Watt about 1877. Arch. Rev. vol. CXI April 1952 p. 273 (*ill.*). *Lent by Mrs. E. M. Hartree.*

K 2 CABINET (H. 6 ft. 3½ in. W. 6 ft. 6 in. D. 1 ft. 7½ in.) walnut with Japanese carved boxwood plaques inset and Japanese carved ivory handles in the form of monkeys. Made by William Watt or Collinson and Lock about 1876. Originally in the designer's possession. *Lent by Edward Godwin, Esq.*

K 3 TABLE (H. 2 ft. 6 in. W. 3 ft. 6 in.) ebonised oak. Made in numbers by William Watt about 1876. Originally owned by Ellen Terry. Watt Catalogue pl. 12. *Lent by the Bristol City Art Gallery.*

K 4 COFFEE TABLE (H. 2 ft. 3 in. W. 1 ft. 4 in.) ebonised wood. Made in numbers by William Watt, and Collinson and Lock, from about 1868. Originally owned by Ellen Terry. Watt Catalogue pl. 15. V. and A. Picture Book pl. 18. *Lent by the Bristol City Art Gallery.*

K 5 CHAIR (H. 3 ft. 6 in. W. 2 ft.) ebonised oak with upholstered seat and back. Made by William Watt about 1885. Arch. Rev. vol. CXI Jan. 1952 p. 47 (*ill.*). V. and A. Picture Book pl. 18. *Lent by Elizabeth, Lady Kilbracken.*

WALLPAPERS

K 6 "PEACOCK" DADO (H. 2 ft. 3 in. W. 1 ft. 8 in.) hand-printed by Jeffrey and Co. 1873. The Building News May 8 1874 (*ill.*). *Lent by the Queen's Park Art Gallery, Manchester.*

K 7 "SPARROW AND BAMBOO" (two versions) (H. 2 ft. 5 in. W. 1 ft. 8 in.) hand-printed by Jeffrey and Co. 1872. The Building News Oct. 11 1872 (*ill.*). *Lent by the Queen's Park Art Gallery, Manchester.*

THOMAS JEKYLL

Architect and designer, b. 1827; d. 1881. Designed a number of churches in Norfolk, and decorated several houses in the Japanese taste including one in Cambridge and a room in the Ionides House at 1 Holland Park, London. Designed ornamental ironwork, embroidery and interior decoration.

K 8 SUNFLOWER (H. 2 ft. 4 in. W. 10 in.) wrought iron. Made by Barnard, Bishop and Barnard, Norwich. Exhibited as part of ornamental ironwork pavilion, Philadelphia 1876, Paris 1878. Used as fire-dog in the "Peacock Room". B.A. vol. VI 1876 (*ill.*). St. vol. XXXII p. 244 (*ill.*). *Lent by the makers.*

K 9 PANEL from a grate (H. 1 ft. 1 in. W. 9 in.) cast iron faced with brass. Made by Barnard, Bishop and Barnard, Norwich, about 1876. *Lent by the makers.*

K 10 PANEL (H. 2 ft. 11 in. W. 6 ft. 6 in.) from wall and ceiling hangings, cotton embroidered in silk and wool. Worked by Norfolk women 1876 for the ornamental ironwork pavilion. Exhibited Philadelphia 1876, Paris 1878. *Lent by Mrs. L. Sturgeon.*

K 11 FRAGMENTS of jacquard-woven silk and wool furnishing fabrics by an unknown designer in the Japanese manner. Made by J. W. and C. Ward, Halifax about 1870. *Lent by Courtaulds Ltd.*

COURTAULD INSTITUTE

L THE CENTURY GUILD

The Century Guild was formed in 1882 by A. H. Mackmurdo and Selwyn Image. Its aim was "to render all branches of art the sphere no longer of the tradesman but of the artist. It would restore building, decoration, glass-painting, pottery, wood-carving and metal to their right place beside painting and sculpture." In addition to the founders, the Guild included Herbert Horne, Benjamin Creswick the sculptor, Clement Heaton, and the metalworkers George Esling and Kellock Brown. Heywood Sumner and William De Morgan were also associated with it. Decorative work of all kinds was carried out by the Guild, much of it designed by Mackmurdo himself, but since it was the Guild's policy to present their work as a co-operative effort it is difficult to attribute each production to an individual member. The Guild exhibited a complete Music Room at the Health Exhibition, London, in 1884, and the same room with minor additions and alterations was also shown at the Inventions Exhibition (1885), the Liverpool International Exhibition (1886) and the Manchester Jubilee Exhibition (1887). Examples of the Guild's work could be seen at Mackmurdo's own offices in Southampton Street, Strand, and at Collinson and Lock's, and about 1886 Wilkinson's of Old Bond Street and Goodall and Co., of King Street, Manchester were appointed as agents. After about 1888, although the members of the Guild continued to work in close association with each other, little work was executed by the Guild as such.

Mackmurdo started the *Hobby Horse*, the magazine of the Century Guild, in 1884. It was published by George Allen, printed at the Chiswick Press, and the woodcut decorations by Image and Horne were cut by Arthur Burgess. After the first number the *Hobby Horse* did not appear again until 1886 when publication continued under the joint editorship of Image and Horne until 1892. In 1893 Horne became sole editor and the magazine, with a new cover and different format, was taken over by the Bodley Head.

ARTHUR HEYGATE MACKMURDO

Architect, designer and currency reformer, b. London December 12 1851 ; d. Wickham Bishops March 15 1942. Apprenticed to T. Chatfield Clarke but left him to become a pupil of James Brooks 1869. Attended Ruskin's lectures and travelled to Italy with him about 1874. Set up practice at 28 Southampton Street, Strand. Became friend of William Morris and paid second visit to Italy 1880. Established the Century Guild 1882 and started the *Hobby Horse* 1884. Active in the Society for the Protection of Ancient Buildings and the Home Arts and Industries Association 1885. Architectural work including Savoy Hotel 1889 and house for Mortimer Menpes 1899. Left London for Essex about 1900.

Began building his own house "Great Ruffins" 1904. Abandoned architecture to develop his economic theories and his ideas on social and currency reform.

Bib. Vallance, Aymer. *A. H. Mackmurdo. Studio* vol. XVI 1899, p. 183 et seq. Pevsner, Nikolaus. *A Pioneer Designer Arthur H. Mackmurdo. Arch. Rev.* vol. LXXXIII 1938, p. 146.

SELWYN IMAGE

Designer and illustrator, b. Bodiam, Sussex, February 17 1849; d. Holloway, August 21 1930. Educated Marlborough and New College, Oxford. Met Ruskin and graduated 1872, became a curate at Tottenham and four years later moved to St. Anne's, Soho, continuing to design at the same time. Took a studio with Burgess, Ruskin's assistant 1881. Dismissed from curacy and dropped title of Reverend 1882. Associated with A. H. Mackmurdo in forming the Century Guild 1882. Designed cover for the first number of the *Hobby Horse* 1884. From then on, in addition to his work for the Century Guild he produced embroidery for the Royal School of Needlework, mosaics and stained glass for Mortehoe Church, North Devon, a Greek type-face for Macmillan's, certificates for the London School Board and numerous book plates and illustrations. Joined Mackmurdo at 20 Fitzroy Street about 1898. Master of the Art Workers' Guild 1900 and Slade Professor of Fine Arts at Oxford 1910–1916.

Bib. Mackmurdo, A. H. ed. *Selwyn Image Letters*, London 1932.
(For ecclesiastical work see Section O.)

HERBERT PERCY HORNE

Designer, writer, poet and collector, b. Chelsea, 1864; d. Florence, April 28 1916. Entered office of Robert Vigers, surveyor, of Old Jewry 1880. Became a part-time pupil of A. H. Mackmurdo for architectural drawing and design 1882 and gave up surveying a year later to work full-time. Joined with Mackmurdo in producing the *Hobby Horse* 1884 and entered into partnership with him in 1885. In addition to designing textiles and wallpapers for the Century Guild and decorations for the *Hobby Horse*, he designed the Chapel of Rest, Bayswater Road 1889 (destroyed 1940). In 1890 the partnership with Mackmurdo was dissolved and he concentrated on literary work. Retired to Florence 1900 and spent the next seven years writing a life of Botticelli. Purchased the Palazzo Fossi 1915 into which he moved his art collections. He bequeathed it and its contents (now Museo Horne) to the City of Florence.

Bib. Harbron, Dudley. *Minor Masters of the 19th Century*, No. 8, in *Arch. Rev.*, vol. LXXXI 1937, p. 31.

CLEMENT J. HEATON

Designer and craftsman in stained glass and metals, b. London, April 21 1861 ; d. New York, 1940. Son of Clement Heaton, the founder of Heaton, Butler and Bayne, stained glass manufacturers and general decorators. Apprenticed to his father's firm, studying stained glass-making and also metalwork. He was almost the sole British craftsman to work in cloisonné enamel at that time. Associated with Mackmurdo and the Century Guild, carrying out a number of Mackmurdo's designs in cloisonné, and setting up his own firm called Heaton's Cloisonné Mosaics, Ltd. Went to Switzerland in the early 'nineties and settled in Neuchâtel, carrying out a number of important commissions for stained glass and cloisonné, including the decoration of the Neuchâtel Museum. Patented in Switzerland a process for the manufacture of embossed wall-papers, which he designed. Settled in U.S.A. 1912.

Bib. WALKER, C. Howard. *Notes on the Stained Glass and the Art of Clement Heaton* in the *American Architect*, September 1929.

FURNITURE AND WOODWORK

L 1 CABINET (H. 7 ft. 3 in. W. 8 ft. 6 in. D. 1 ft. 10 in.) satinwood, carved and painted, with metal fittings. Inscription "Nor heed, nor see, what things they be, but of these create he can, forms more real than living man" (Shelley). Made by E. Goodall and Co., King Street, Manchester, probably for Pownhall Hall, Manchester, about 1886. Exhibited Royal Jubilee Exhibition, Manchester 1887 and A. and C. 1888 no. 139. J.D.A. Nov. 1887 p. 172 (*ill.*). *Lent by the William Morris Gallery, Walthamstow.*

L 2 HARPSICHORD (H. 3 ft. W. 8 ft. 2 in. W. 3 ft. 3 in.) wood, painted and gilded, with brass fittings. Inscriptions—On name board : ARNOLD . DOLMETSCH . LONDINI . FECIT . M.DCCC.XC.VI no.1. On lid : ME . FECIT . A.D. EXOR-NAVIT. H.C.LONDINI.M.DC-CC.XC.VI. Inside lid : IN.HONOR-EM. ILL-IUS.OM-NIUM.MUSICO - RUM.PRA-ECELLENT-ISSI MORUM.PRINCIPIS.SEBASTIANI.BACH. On sound board : "Without dyscord and bothe acorde now let us be bothe hart alone to set i one best semythme or when one sole ys in ye dole of lovys payne then helpe must have hymselfe to save and love to optayne Ye king H.VIII." Made by Arnold Dolmetsch 1896, decoration painted by Mrs. Roger Fry (née Helen Coombe), Roman lettering painted by Herbert Horne, mediaeval notation and inscription painted by Selwyn Image. Exhibited A. and C. 1896 no. 178. *Lent by Carl Dolmetsch, Esq.*

L 3 WRITING TABLE (H. 3 ft. 3 in. W. 2 ft. 3 in. D. 1 ft. 10 in.) oak. Designed by A. H. Mackmurdo 1886. St. vol. XVI 1899 p. 187 (*ill.*). Exhibited Zurich 1952 Cat. pl. 8. *Lent by the William Morris Gallery, Walthamstow.*

L 4 SCREEN (H. 2 ft. 4 in. W. 2 ft.) satinwood with panels embroidered in silks and gold thread. Designed by A. H. Mackmurdo 1884. St. vol. XVI 1899 p. 184 (*ill.*). Exhibited A. and C. 1888 no. 127 and Zurich 1952. *Lent by the William Morris Gallery, Walthamstow.*

L 5 BOX (H. 5 in. W. 10¼ in. D. 10¼ in.) mahogany with intarsia decoration and repoussé brass hinges. The box designed by A. H. Mackmurdo, the intarsia decoration by Selwyn Image. Made by the Century Guild about 1884. *Lent by the Colchester and Essex Museum.*

METALWORK

L 6 HANGING LAMP (H. 2 ft. Diam. 1 ft. 5½ in.) brass with glass panels. Designed by A. H. Mackmurdo and made by the Century Guild 1884. *Lent by the William Morris Gallery, Walthamstow.*

L 7 STANDING LAMP (H. 1 ft. 6¼ in. Diam. 10¼ in.) repoussé brass. Designed by A. H. Mackmurdo and made by the Century Guild 1884. Exhibited Manchester 1887. St. vol. XVI 1899 p. 191 (*ill.*). *Lent by the Colchester and Essex Museum.*

L 8 COVERED BOX (H. 11½ in. Diam. 9½ in.) repoussé brass. Designed by A. H. Mackmurdo and made by the Century Guild about 1882. *Lent by Miss Elinor M. Pugh.*

L 9 DISH (Diam. 1 ft. 8 in.) repoussé brass. Inscription "ANIMA IN AMICIS UNA" repeated round rim. Designed by A. H. Mackmurdo and made by the Century Guild 1883. Exhibited Inventions Exh. 1885. *Hobby Horse,* April 1886. Century Guild advertisement (*ill.*). *Lent by the Colchester and Essex Museum.*

L 10 DISH (Diam. 2 ft.) cloisonné enamel. Designed by Clement Heaton for the Century Guild 1882. *Lent by the Colchester and Essex Museum.*

L 11 PLAQUE (Diam. 1 ft. 8 in.) cloisonné enamel. Designed by Clement Heaton about 1882. Signed "Clement Heaton". *Lent by Noel Heaton, Esq.*

L 12 PLAQUE (Diam. 9 in.) cloisonné enamel. Designed by Clement Heaton about 1882. *Lent by Noel Heaton, Esq.*

L 13 LAMP (H. 1 ft. 8 in.) bronze and cloisonné enamel with glass shade. Designed by Clement Heaton about 1882. *Lent by Noel Heaton, Esq.*

TEXTILES

L 14 TAPESTRY HANGING (W. 4 ft. 1 in. L. 7 ft. 3½ in.) wool tissue. Designed by A. H. Mackmurdo about 1882 and probably made by A. H. Lee. A.J. 1887 p. 298 (*ill.*). *Lent by Miss Elinor M. Pugh.*

L 15 "THE ANGEL WITH THE TRUMPET" (W. 4 ft. L. 7 ft.) printed velveteen. Designed by Herbert Horne about 1884 and printed by Simpson and Godlee. Exhibited Inventions Exh. 1885. A. and C. 1888 no. 124. Zurich 1952, Cat. pl. 8. A.J. 1887 p. 295 (*ill.*). *Lent by the William Morris Gallery, Walthamstow.*

L 16 "CROMER BIRD" (W. 2 ft. 8 in. L. 6 ft.) printed cotton. Designed by A. H. Mackmurdo about 1884 and probably printed by Simpson and Godlee. V. and A. Picture Book pl. 19. *Lent by Miss Elinor M. Pugh.*

L 17 "ACANTHUS" (W. 2 ft. 7½ in. L. 6 ft.) printed cotton. Designed by A. H. Mackmurdo about 1882 and probably printed by Simpson and Godlee. *Lent by the William Morris Gallery, Walthamstow.*

L 18 FRAGMENTS, printed fabrics designed by the Century Guild and probably printed by Simpson and Godlee.

(*a*) (H. 2 ft. 6 in. W. 12½ in.) designed by A. H. Mackmurdo about 1882.

(*b*) (H. 2 ft. 6 in. W. 12½ in.) about 1884.

(*c*) (2 ft. 6 in. sq.) designed by A. H. Mackmurdo about 1882.

(*d*) (H. 2 ft. 6 in. W. 2 ft. 3 in.) designed by A. H. Mackmurdo about 1882.

(*e*) (H. 2 ft. 8 in. W. 2 ft. 3 in.) the letters "C G" incorporated into the design. About 1882.

(*f*) (H. 2 ft. 8 in. W. 2 ft. 6 in.) designed by A. H. Mackmurdo about 1882.

(*g*) (H. 2 ft. 8 in. W. 2 ft. 3 in.) about 1884.

(*e*) *lent by Miss Elinor M. Pugh, the rest by the William Morris Gallery, Walthamstow.*

EMBROIDERY

L 19 PANEL "PROSERPINE" (H. 4 ft. 2 in. W. 1 ft. 3 in.) silk on linen. Designed about 1880 by Selwyn Image for the Royal School of Needlework. Embroidered by Miss J. H. Jones about 1916. Higgin, L. *Handbook of Embroidery*, London 1880 pl. 18 (design). *Lent by Miss J. H. Jones of the Royal School of Needlework.*

CARPETS AND RUGS

L 20 PORTION OF CARPET (W. 4 ft. 4 in. L. 7 ft.) hand-knotted woollen pile. Designed by the Century Guild about 1884. Exhibited Inventions Exh. 1885. *Hobby Horse*, April 1886, Century Guild advertisement (*ill.*). *Lent by Mrs. Lucas.*

L 21 RUG (W. 2 ft. 2 in. L. 3 ft. 6 in.) hand-knotted woollen pile with knotted fringe. Made for the Century Guild about 1884 probably by Morris and Co. Exhibited A. and C. 1888 no. 141. *Lent by the William Morris Gallery, Walthamstow.*

WALLPAPER

L 22 "THE BAY LEAF" (H. 6 ft. 11 in. W. 8 ft.) frieze and filling, hand-printed wallpaper. Designed by Herbert Horne about 1882 and printed by Jeffrey and Co. Exhibited Inventions Exh. 1885, and A. and C. 1888 no. 120. *Hobby Horse*, April 1886. Century Guild advertisement (*ill.*). *The frieze lent by the William Morris Gallery, Walthamstow, the filling by Miss Elinor M. Pugh.*

M LEWIS F. DAY, WALTER CRANE AND HEYWOOD SUMNER

THESE three artists, though they never actually collaborated as designers, were closely associated, particularly in their work as founders and early members of the Art Workers Guild, and the Arts and Crafts Exhibition Society.

LEWIS FOREMAN DAY

Designer, lecturer and writer, b. Peckham Rye, January 29 1845; d. London, April 18 1910. Born of a Quaker family and educated in France and Germany. Entered works of Lavers and Barraud, glass painters and designers, as clerk 1865. Moved to Clayton and Bell as designer of stained glass and also worked on the decorations of Eaton Hall, Cheshire 1870. Later in the same year started his own business and designed textiles, wallpapers, stained glass, embroidery, carpets, tiles, pottery and book covers. Appointed Art Director of Turnbull and Stockdale 1881. One of the founders of the Art Workers Guild, of which he was later Master, 1884. Gave the first of his four sets of Cantor Lectures to the Royal Society of Arts 1886. Founder member of the Arts and Crafts Exhibition Society 1888. Gave lectures on Ornamental Art at the Royal College of Art and from 1890 was Examiner in Painting and Ornament for the Board of Education. Member of the Council of the Royal Society of Arts from 1897. Member of the Committee to report on the arrangement of collections in the Victoria and Albert Museum, 1909. Author of numerous books on ornament and design and exerted considerable influence through his regular contributions to the *Art Journal*, *Magazine of Art* and the *Manchester Guardian*.

Bib. Ross, D. M. *Lewis Foreman Day, Designer and writer on Stained Glass*, Cambridge 1929, 8 pp.

FURNITURE AND WOODWORK

M 1 SIDEBOARD (H. 6 ft. 6 in. W. 6 ft. D. 1 ft. 6 in.) mahogany with painted panels and convex glass mirror. About 1888. *Lent by Miss D. M. Ross.*

M 2 CABINET (H. 5 ft. 9 in. W. 4 ft. 4 in. D. 1 ft. 6 in.) oak, inlaid with ebony and satinwood. Painted panels of the Signs of the Zodiac executed by George McCulloch. Made as an embroidery cupboard about 1888. Exhibited Arts and Crafts, 1888, no. 188. *Lent by Miss D. M. Ross.*

M 3 CLOCK (H. 1 ft. 8 in. W. 1 ft. 2½ in.) wood with tile and brass panels. Made by Howell and James about 1878. *Lent by Mrs. G. F. Rawnsley.*

M 4 BELLOWS (L. 1 ft. 11 in. W. 1 ft. 8½ in.) carved walnut with leather and brass mountings. Inscriptions: "WIND FLOWERS" and "TEMMA & LEWIS F DAY" (on reverse). Carved by Maria E. Reeks. About 1899. Exhibited Arts and Crafts 1903, no. 356. Original design, signed Lewis F. Day 1899, V. and A. Museum, E.1000–1911. *Lent by Miss Constance Holmes.*

WALLPAPERS

M 5-8 HAND-PRINTED WALLPAPERS (each H. 6 ft. 11 in. W. 1 ft. 9 in.) printed by Jeffrey and Co. for W. B. Simpson, 1880–85.
5. "Pomegranate".
6. Dado.
7. "Apple Blossom".
8. Ceiling paper.
Lent by Mrs. G. F. Rawnsley.

M 9 "THE ROMAN" (H. 5 ft. W. 3 ft. 6 in.) hand-printed wallpaper. Made by Jeffrey and Co. 1894. Sugden pl. 134. *Lent by Queen's Park Art Gallery, Manchester.*

M 10 "THE COMO" (H. 5 ft. W. 3 ft. 6 in.) hand-printed wallpaper. Made by Jeffrey and Co. 1894. Sugden pl. 135. *Lent by Queen's Park Art Gallery, Manchester.*

TEXTILES

M 11 HANGING (W. 5 ft. L. 6 ft. 4 in.) printed velveteen. Probably made by Turnbull and Stockdale about 1890. *Lent by Harold Morrish, Esq.*

M 12 HANGING (W. 2 ft. 9 in. L. 6 ft. 4 in.) printed velveteen. Probably made by Wardle and Co., Leek about 1888. *Lent by Mrs. Thornton.*

M 13 HANGING (W. 2 ft. 3 in. L. 6 ft.) printed velveteen. Made by Wardle and Co., Leek 1888. Inscription (on border): "WARDLES ART PRINTS". *Lent by Miss Gabriel.*

M 14 HANGING (W. 2 ft. 8 in. L. 6 ft.) printed velveteen. Probably made by Wardle and Co., Leek about 1888. *Lent by Miss Gabriel.*

M 15 FRAGMENTS.

(*a*) Machine-printed linen (1 ft. 3 in. sq.). Made by Turnbull and Stockdale 1899. *Lent by Miss Edith Day.*

(*b*) Machine-printed linen (1 ft. 3 in. sq.). Probably made by Turnbull and Stockdale about 1890. *Lent by Miss H. M. Bloomfield.*

(*c*) "Embroidery Scroll" (1 ft. 3 in. sq.) machine-printed cotton. Made by Turnbull and Stockdale 1906. *Lent by the makers.*

(*d*) "The Cinquecento" (1 ft. 3 in. sq.) machine-printed corded repp. Made by Turnbull and Stockdale 1907. *Lent by the makers.*

(*e*) "The Grotesque" (H. 2 ft. 7 in. W. 2 ft.) machine-printed cotton. Made by Turnbull and Stockdale 1886. Exhibited A. and C. 1889. Cabinet Maker, Vol. X, 1889 p. 146 (*ill.*). *Lent by the makers.*

(*f*) Machine-printed corded repp (H. 2 ft. 7 in. W. 2 ft.). Made by Turnbull and Stockdale 1901. Same design on printed velveteen exhibited St. Louis 1904. Catalogue British Section of above p. 257 (*ill.*). *Lent by the makers.*

(*g*) Machine-printed corded repp (H. 2 ft. 7 in. W. 2 ft.). Made by Turnbull and Stockdale 1898. V. and A. Picture Book pl. 21. *Lent by the makers.*

(*h*) Machine-printed linen (H. 2 ft. 7 in. W. 2 ft.). Made by Turnbull and Stockdale 1901. *Lent by the makers.*

(*i*) Printed velveteen (H. 2 ft. 7 in. W. 1 ft. 3 in.). Probably made by Wardle and Co. about 1888. *Lent by Miss Gabriel.*

(*j*) Machine-printed cotton (1 ft. 3 in. sq.). Made by Turnbull and Stockdale about 1900. *Lent by Miss H. M. Bloomfield.*

(*k*) Printed velveteen (H. 11½ in. W. 1 ft. 2 in.). Probably made by Turnbull and Stockdale about 1890. *Lent by Miss Edith Strode.*

M 16 TABLE CLOTH (complete cloth W. 5 ft. 10 in. L. 11 ft.) machine-woven cotton damask. Made by John Wilson and Sons about 1900. *Lent by Mrs. Amsden.*

M 17 COLLAR (W. 2 ft. 3 in. H. 9½ in.) AND CUFFS (ea. L. 8¼ in. W. 3¾ in.) Honiton lace. Made by the East Devon Cottage Lace Industry 1910. Exhibited A. and C. 1910 no. 307e. Original design for cuffs signed LFD 1910 V. and A. Museum E.1020–1911. [T.82, 83&a–1946]

Also designed silks for William Fry (Dublin) which have not been traced.

EMBROIDERY

M 18 FIRESCREEN (H. 2 ft. 11 in. W. 1 ft. 6 in.) panel embroidered in floss silks, framed in mahogany and glazed. Embroidered by Mrs. Day about 1896. Probably exhibited A. and C. 1896 no. 214. *Lent by Miss D. M. Ross.*

M 19 CIRCULAR PANEL (Diam. 1 ft. 4 in.) embroidered in coloured silks, framed and glazed. About 1890. Original design V. and A. Museum E.1008–1911. *Lent by Miss D. M. Ross.*

M 20 DRESS FRONT (H. 1 ft. 10 in. W. 1 ft. 8 in.) silk embroidered in silk. Worked by Ruth Emma Day about 1903. Exhibited A. and C. 1903 no. 356 1. *Lent by Harold Morrish, Esq.*

M 21 & a TWO EMBROIDERED PANELS (each 7½ in. sq.) silk on silk backed with linen. About 1890. *Lent by Manchester City Art Galleries.*

CERAMICS

M 22 SET OF FIVE TILES (each 6 in. sq.) earthenware painted in lustre with conventional flowers. Made by J. C. Edwards, Ruabon, N. Wales about 1890. *Lent by Miss Edith Strode.*

M 23 TWO TILES (each 6 in. sq.) earthenware painted in lustre with grotesque animals. Made by Maw and Co. about 1899. *Lent by the makers.*

M 24 PLAQUE (Diam. 1 ft. 3 in.) earthenware with painted decoration. About 1880. *Lent by Miss K. F. Wilkinson.*

M 25 DISH (Diam. 10¼ in.) earthenware with painted decoration. Signed on back "Lewis F. Day 1877". *Lent by Miss Edith Day.*

Also designed tiles for Pilkingtons.

SILVER

M 26 BUTTER KNIFE (L. 7¾ in.) silver. Made by Omar Ramsden and Alwyn Carr. London hall-mark for 1904–5. *Lent by Miss D. M. Ross.*

M 27 NAPKIN RING (H. 2½ in. Diam. 1¾ in.) silver repoussé. Made by Omar Ramsden and Alwyn Carr. London hall-mark for 1904–5. *Lent by Miss Peggy Joynson.*

M 28 NAPKIN RING (H. 1½ in. Diam. 2 in.) silver repoussé. Inscription: "TEMMA". Made by Omar Ramsden and Alwyn Carr. London hall-mark for 1908–9. Made for the artist's wife (Ruth Emma Day, called Temma). *Lent by Frank Day, Esq.*

WALTER CRANE

Designer, painter, book-illustrator and writer on art, b. Liverpool, August 15 1845; d. Horsham, March 14 1915. Second son of Thomas Crane, portrait painter. Apprenticed to William James Linton, the wood-engraver, and studied painting at the same time. First exhibited at the Royal Academy at the age of 17. His first illustrated book, *The New Forest*, published in 1863. Joined the Socialist League through his association with William Morris 1883. Promoter of Art Workers' Guild and its first president 1884. President of Arts and Crafts Exhibition Society 1888–1890 and again from 1895–1915. Exhibition of paintings and decorative works at Fine Art Society's Galleries 1892, which was later exhibited in the United States, Germany, Austria and Scandinavia. Director of Design at Manchester Municipal School of Art 1893. Appointed Art Director of Reading University College 1896. Principal of Royal College of Art, South Kensington 1898. Exhibition of his work at Budapest 1900. Organised a display of British Arts and Crafts at Turin for which he received the Order of the Royal Crown of Italy 1903. Gold Medal of the Society of Arts 1905.

Bib. The Art of Walter Crane (with notes by the artist) in *The Easter Art Annual* (Extra Number of the *Art Journal*) London 1898. KONODY, P. G. *The Art of Walter Crane*, London 1902. CRANE, Walter, *An Artist's Reminiscences*, London 1907.

FURNITURE

M 29 CABINET AND STAND (H. 5 ft. 4 in. W. 3 ft. 1½ in. D. 1 ft. 7 in.) ebonised wood with six embroidered panels of the days of the week set behind glass, the inside lined with stamped leather wallpaper. About 1888. The panels embroidered by Mistress Crane. Inscriptions (on panels): "LUNEDI MARTEDI MERCOLEDI GIOVEDI VENERDI SABATO". Exhibited A. and C. 1888 no. 27. *Lent by Mrs. Anthony Crane.*

WALLPAPERS

M 30 NURSERY WALLPAPER (H. 2 ft. 3½ in. W. 1 ft. 9 in.) machine-printed. Made by Jeffrey and Co. 1875. [E.4043–1915]

M 31 "THE SLEEPING BEAUTY" (H. 2 ft. 9½ in. W. 1 ft. 9 in.) machine-printed nursery wallpaper. Made by Jeffrey and Co. 1875. Exhibited Health Exh. 1884. British Architect May 23 1884 (*ill.*). V. and A. Picture Book pl. 20. [E.4036–1915]

M 32 "THE HOUSE THAT JACK BUILT" (H. 3 ft. 6½ in. W. 1 ft. 9½ in.) hand-printed nursery wallpaper. Made by Jeffrey and Co. 1875. Inscription: "THYS YS YE HOUSE THATTE JACK BUILT". Konody, P. G. p. 116 (*ill.*). [E.2292–1932]

M 33 "IRIS AND KINGFISHER" (H. 2 ft. 8 in. W. 1 ft. 9 in.) hand-printed wallpaper frieze and filling. Made by Jeffrey and Co. 1875. Exhibited Paris 1878. Cat. of above p. 30 (*ill.*). [E.1867–1934 & E.4035–1915]

M 34 "ALCESTIS" frieze, "MARGARETE" filling and "DOVE" dado (H. 6 ft. 4½ in. W. 1 ft. 8 in.) hand-printed wallpaper. Made by Jeffrey and Co. 1876. Exhibited Philadelphia 1876 (awarded medal and diploma). Easter Art Annual 1898 p. 22 (*ill.*). [E.4034, 4028, 4027–1915]

M 35 "PEACOCKS AND AMORINI" (H. 4 ft. 5 in. W. 1 ft. 10½ in.) embossed leather wallpaper. Made by Jeffrey and Co. 1878. Exhibited Paris 1878. Building News, XXXVI 1879 p. 198 (*ill.*) (with description by the artist). [E.596–1925]

M 36 "WOOD NOTES" (H. 7 ft. 5 in. W. 1 ft. 10 in.) hand-printed wallpaper. Made by Jeffrey and Co. 1886. Sugden pl. 130. *Lent by Roger Warner, Esq.*

M 37 "CORONA VITAE" (H. 4 ft. 10 in. W. 1 ft. 9 in.) machine-printed wallpaper frieze and filling. Made by Jeffrey and Co. 1890. Cat. Exh. Designs by Walter Crane, Fine Art Society, London 1891 (*ill.*). [E.4041, 4045–1915]

M 38 "FIG AND PEACOCK" (H. 2 ft. 10½ in. W. 1 ft. 8 in.) hand-printed wallpaper. Made by Jeffrey and Co. 1895. Exhibited A. and C. 1896. Artist, Vol. XVIII 1896 p. 9 (*ill.*). [E.2325–1932]

M 39 "DAY LILY" (H. 2 ft. 5 in. W. 1 ft. 8 in.) hand-printed wallpaper. Made by Jeffrey and Co. 1898. St. James' Budget 15.4.98 (*ill.*). [E.5146–1919]

M 40 "MISTRESS MARY" (H. 8 ft. 7 in. W. 3 ft. 6 in.) hand-printed wallpaper. Made by the Wall Paper Co. Ltd. 1903. Exhibited N.Z. 1906. [E.2330–1920]

M 41 "DULCE DOMUM" (H. 5 ft. 10½ in. W. 1 ft. 10½ in.) hand-printed wallpaper. Made by Jeffrey and Co. 1904. Inscription: DULCE DOMUM. Exhibited St. Louis 1904 no. 264. Catalogue of above p. 257 (*ill.*). [E.1764–1914 & E.5098–1919]

TEXTILES

M 42 "THE BRITISH EMPIRE" (H. 2 ft. 5½ in. W. 1 ft. 9 in.) machine-printed cotton. Made by Edmund Potter and Co., Manchester 1887, to commemorate the Jubilee. Exhibited Paris 1914 no. 590. Easter Art Annual, 1898 p. 24 (*ill.*). *Lent by the Kunstgewerbemuseum, Zurich.*

M 43 "A FANTASY OF FASHIONS, 1837–1887" (H. 2 ft. 5½ in. W. 1 ft. 9 in.) machine-printed cotton. Made by Edmund Potter and Co., Manchester 1887 to commemorate the Jubilee. Exhibited Paris 1914 no. 591. *Lent by the Kunstgewerbemuseum, Zurich.*

M 44 "THE FOUR SEASONS" (W. 3 ft. L. 6 ft.) printed velveteen. Made by Wardle and Co., Leek about 1890. Exhibited A. and C. 1893 and Paris 1914 no. 589, St. vol. II, 1894 p. 3 (*ill.*). *Lent by the Museum für Kunst und Gewerbe, Hamburg.*

M 45 TAPESTRY HANGING (W. 4 ft. 8 in. L. 6 ft. 10½ in.) wool tissue. Probably made by A. H. Lee about 1900. *Lent by the Regional College of Art, Manchester.*

M 46 HANGING (W. 4 ft. 3 in. L. 6 ft. 5 in.) hand-block printed cotton. Made by Stead McAlpin about 1902. Original design V. and A. Museum D.169a–1903. *Lent by the Regional College of Art, Manchester.*

M 47 HANGING (W. 4 ft. 8½ in. L. 6 ft. 4 in.) hand-block printed wool. Probably made by Birch, Gibson and Co. about 1902. Original design V. and A. Museum D.168a–1903. *Lent by the Regional College of Art, Manchester.*

M 48 DESSERT DOYLIES "FLORA'S RETINUE" (each 7 in. sq.) silk damask. Made by John Wilson and Sons 1893. Exhibited A. and C. 1893 nos. 160–161. St. vol. II 1894 p. 28 (*ill.*).

(*a*) Inscription: "LILY", Crane monogram, and REGD.
(*b*) ,, "DAISY" ,, ,, ,, ,,
(*c*) ,, "POPPY" ,, ,, ,, ,,
(*d*) ,, "PINK" ,, ,, ,, ,,
(*e*) ,, "ROSE" ,, ,, ,, ,,
(*f*) ,, "BLUE BELLE", Crane monogram, and REGD.

Lent by Mrs. A. G. Morrish.

CARPETS

M 49 "LILY, PINK AND COLUMBINE" (W. 2 ft. 4½ in. L. 4 ft. 8 in.) Brussels carpet sample. Made by J. Templeton and Co. about 1896. Inscription: "LILY PINK AND COLUMBINE. DESIGNED BY WALTER CRANE". Probably exhibited Glasgow 1901. *Lent by James Templeton and Co.*

M 50 "DAFFODIL AND BLUEBELL" (W. 2 ft. 4½ in. L. 3 ft. 8 in.) Brussels carpet sample. Made by J. Templeton and Co. about 1896. Inscription: "DAFFODIL AND BLUEBELL. DESIGNED BY WALTER CRANE". Probably exhibited Glasgow 1901. *Lent by James Templeton and Co.*

CERAMICS

M 51 "PLOUGHING" (H. 1 ft. 2 in. L. 4 ft. 2 in.) tile panel painted in lustre. Made by Maw and Co. about 1889. Exhibited Paris 1889. A.J. Easter Art Annual 1898 p. 22. *Lent by the makers.*

M 52 SET OF SIX TILES (each 6 in. sq.) moulded earthenware filled in with coloured glazes. Made by Pilkington's Tile and Pottery Co. 1902. [309–309E–1903]

M 53 VASE (H. 9 in.) earthenware painted in lustre and signed Crane monogram. Designed 1889. Made by Maw and Co. (dated 1901 on base). Exhibited A. and C. 1890 no. 416 and Turin 1902. Easter Art Annual 1898 pp. 22 and 31 (*ill.*). *Lent by the makers.*

M 54 VASE (H. 9 in.) description as above but no date on base.

M 55 JUG (H. 12½ in.) earthenware painted in lustre. Made by Maw and Co. about 1889. Exhibited A. and C. 1890 no. 416 and Turin 1902. Easter Art Annual 1898 pp. 22 and 31 (*ill.*). *Lent by the Regional College of Art, Manchester.*

M 56 VASE (H. 9½ in.) earthenware painted in lustre. Made by Maw and Co. about 1889. Inscription : "SKOAL". Exhibited A. and C. 1890 no. 416 and Turin 1902. Easter Art Annual 1898 pp. 22 and 31 (*ill.*). *Lent by Mrs. Anthony Crane.*

M 57 DISH (Diam. 1 ft. 7 in.) earthenware painted in lustre by Richard Joyce (signed in monogram). Made by Pilkington's, factory date-mark for 1906(?). Inscription (on border) : "UN CHEVALIER SANS PEUR ET SANS REPROCHE" and Crane monogram. S.Y.B. 1908 pl. B 197. *Lent by Miss Margaret Pilkington.*

M 58 VASE (H. 1 ft. 2½ in.) earthenware painted in lustre by E. C. Cundall (signed in monogram), and with a crane on base. Made by Pilkington's about 1909. *Lent by Queen's Park Art Gallery, Manchester.*

M 59 VASE (H. 9½ in.) earthenware painted in lustre by E. C. Cundall (signed in monogram) and with a crane on base. Made by Pilkington's, factory date-mark for 1910. *Lent by Queen's Park Art Gallery, Manchester.*

M 60 VASE (H. 9 in.) earthenware painted in lustre by Richard Joyce (signed in monogram) and with Crane monogram. Made by Pilkington's, factory date-mark for 1907. Inscription : "BON ACCORDE" repeated twice round rim. *Lent by Mrs. F. C. Omerod.*

M 61 "IMAGINATION" JUG (H. 10 in.) earthenware (Queen's Ware) with painted decoration. Signed Crane monogram. Made by Wedgwoods, factory date-mark for 1888. *Lent by the makers.*

M 62 PLATE (Diam. 9½ in.) porcelain with painted decoration and gilt. Made by Mintons after 1889. The design follows a plate in "Flora's Feast, a masque of flowers", London 1889. Inscription on base : "The hollyhock his standard high rears proudly to the autumn sky". *Lent by Miss E. M. Davies.*

GEORGE HEYWOOD MAUNOIR SUMNER

Designer, archaeologist, painter and etcher, b. Alresford, October 14 1853 ; d. Fordingbridge, December 21 1940. Educated Eton and Christchurch. Shared lodgings with W. A. S. Benson while reading law, late 'seventies and 'eighties and married Benson's sister 1883. Exhibited at Royal Academy 1880–83. Joined Art Workers Guild and was associated with A. H. Mackmurdo and the Century Guild 1884. One of the Founders of the Fitzroy School Picture Society 1893. Master of Art Workers Guild 1894. Specialist in "sgraffito" work and decorated many churches in this manner. Designer of stained glass. In later life wrote extensively on archaeology, particularly that connected with the New Forest area.

An example of Heywood Sumner's ecclesiastical work is included in Section O.

WALLPAPERS

M 63 "THE BRANKSOME" (H. 2 ft. 4 in. W. 1 ft. 8 in.) hand-printed wallpaper. Made by Jeffrey and Co. 1905. S.Y.B. 1906 p. 129 (*ill.*). *Lent by the Queen's Park Art Gallery, Manchester.*

M 64 "THE FIG AND VINE" (H. 2 ft. 4 in. W. 1 ft. 8 in.) hand-printed wallpaper. Made by Jeffrey and Co. about 1900. [E.2226–1913]

M 65 "THE APPLE TREE" (H. 2 ft. 4 in. W. 1 ft. 8 in.) hand-printed wallpaper. Made by Jeffrey and Co. 1905. S.Y.B. 1906 p. 129 (*ill.*). [E.2310–1932]

M 66 "THE RHODODENDRON" (H. 3 ft. 6 in. W. 1 ft. 8 in.) hand-printed wallpaper. Made by Jeffrey and Co. 1899. A.J. 1899 p. 91 (*ill.*). [E.2339–1932]

M 67 "THE BROCKHURST" (H. 3 ft. 6 in. W. 1 ft. 8 in.) hand-printed wallpaper. Made by Jeffrey and Co. 1904. M.A., March 1904 p. 225 (*ill.*). [E.1771–1914]

M 68 "THE KNAPWEED" (H. 3 ft. 6 in. W. 1 ft. 8 in.) hand-printed wallpaper. Made by Jeffrey and Co. 1900. M.A. March 1900 p. 230 (*ill.*). [E.2341–1932]

TEXTILES

M 69 HANGING (W. 3 ft. 9 in. L. 4 ft. 2 in.) wool tissue. Probably made by Alexander Morton and Co. about 1900. *Lent by Capt. and Mrs. Michael Sumner.*

M 70 FRAGMENT (W. 2 ft. 8¾ in. L. 2 ft. 10 in.) silk and wool double cloth. Made by Alexander Morton and Co. about 1900. *Lent by Capt. and Mrs. Michael Sumner.*

MISCELLANEOUS

M 71 DOORS FROM A CABINET (each H. 2 ft. ¾ in. W. 1 ft. 4 in.) sycamore wood, incised and carved and filled with coloured stopping. About 1889. From a music cabinet, "The Charm of Orpheus", designed by W. A. S. Benson and exhibited A. and C. 1889 no. 282. A.J. 1901 p. 211 (*ill.*). *Lent by Capt. and Mrs. Michael Sumner.*

M 72 CUP AND COVER (H. 1 ft. 1 in.) crystal, incised and gilt. Inscription: GHG.MES JULY 26 AD 1898 (repeated twice on lid). Made for the artist's parents' Golden Wedding Anniversary 1898. *Lent by Capt. and Mrs. Michael Sumner.*

N LATE VICTORIAN POTTERY (1871-1901)

DURING the last thirty years of the century English pottery was largely divided between two main lines of development. On the one hand the established factories were committed to the production of wares in which great technical efficiency was combined with a highly-finished appearance. On the other hand a reaction against "painted china" produced an intellectual taste for wares which suggested more closely the nature of the material and lent themselves more readily to the expression of personal ideas.

Several of the leading factories continued to aim at an international status by the employment of Continental artists, as exemplified here by the work of M. L. Solon and W. Mussill for Mintons and C. F. Hürten for Copelands. The most original work in porcelain, however, was that of the Royal Worcester Porcelain Company. In the early 'seventies (and particularly for the Vienna Exhibition of 1873) the firm produced a "Japanese" style which was mainly associated with the modeller James Hadley and which was to have a considerable influence on the porcelain of the period.

The first outstanding example of the intellectual "art pottery" was the saltglaze stoneware which Doultons of Lambeth showed at the 1871 South Kensington Exhibition and which was decorated and signed by students of the Lambeth School of Art. The use of this medium was subsequently developed in a highly individual style by the Martin Brothers at Southall. William De Morgan, a friend and disciple of William Morris, produced painted pottery at Merton and in London and was influential in his revival of lustre colours (see Sec. I).

Elsewhere a number of small "art potteries" were set up, particularly in Devon and the Midlands, whose general style was characterised by modelled decoration with thick coloured glazes. Sir Edmund Elton was an artist-potter who from the early 'eighties onwards was making a typical heavily modelled ware. An important circle of association was that between the designer Christopher Dresser and the potters Henry Tooth and William Ault at Linthorpe, Bretby and Swadlincote (see also Secs. H and Q). In 1894 Harold Rathbone, a painter and pupil of Ford Madox Brown, established the Della Robbia pottery at Birkenhead. Besides architectural work the pottery produced painted sgraffito wares by a number of artists, including the Italian Carlo Manzoni who was there from about 1897 and who had previously made similar wares in Hanley.

Other examples of Late Victorian pottery are included in Sections H (Christopher Dresser), I (William De Morgan) and M (Lewis F. Day and Walter Crane).

Case I

WORCESTER (ROYAL PORCELAIN CO.)

N 1 VASE, pilgrim-bottle shape (H. 10¼ in. L. 8⅝ in. W. 4 in.) porcelain (ivory-tinted body) ; with moulded, painted and gilt decoration in "Japanese" style. Presumably modelled by James Hadley. Exhibited London 1872. Jewitt, L. *Ceramic Art of Great Britain*, London 1883 p. 148 (*ill.* lower left). [845a–1872]

N 2 VASE, with two small handles (H. 9 in. Diam. 6¼ in.) porcelain (ivory-tinted body) ; with decoration in "Japanese" style, moulded, partly gilt and with gilt sprays of chrysanthemums. Presumably modelled by James Hadley. 1888. *Lent by the makers.*

WEDGWOODS

N 3 VASE, urn-shaped with two double handles (H. 8½ in. Diam. 4 in.) earthenware (Queen's Ware), painted with figures and fishes. Painting by E. G. Thomson (signed). Dated 1874. *Lent by the makers.*

N 4 COVERED VASE, urn-shaped with two handles (H. 11⅞ in. Diam. 5½ in.) white jasper blue-dipped, with sgraffito and relief decoration. Decorated by Harry Barnard (signed). About 1900. *Lent by the makers.*

MINTONS

N 5 VASE, with handles in the form of elephants' heads (H. 1 ft. 1 in. Diam. 7 in.) earthenware, painted with fishes. Painting by W. Mussill. Dated 1876. *Lent by the makers.*

N 6 VASE, pilgrim-bottle shape (H. 1 ft. 2 in. L. 11 in. W. 3½ in.) earthenware, with painted decoration including a mediaeval scene with figures. Decoration designed by H. Stacy Marks. Factory date-mark 1877. [C.54–1915]

N 7 VASE, pilgrim-bottle shape (H. 10¼ in. L. 8 in. W. 4¼ in.) parian porcelain, with pâte-sur-pâte decoration on a blue ground and gilt. Pâte-sur-pâte decoration by M. L. Solon (signed in monogram). 1875. Exhibited Philadelphia 1876. V. and A. Picture Book pl. 16. [573a–1877]

N 8 COVERED VASE, with two handles (H. 1 ft. 1½ in. Diam. 4 in.) parian porcelain, with pâte-sur-pâte decoration on a blue ground and gilt. Pâte-sur-pâte decoration by M. L. Solon (signed). Dated 1898. [C.948–1935]

N 9 VASE (H. 10 in. Diam. 6⅜ in.) parian porcelain, with pâte-sur-pâte decoration on a blue ground and gilt. Pâte-sur-pâte decoration by A. Birks (signed by initials). Factory date-mark 1885. [C.1218–1917]

COPELANDS

N 10 PLATE (Diam. 8⅞ in.) porcelain ; with perforated, moulded and gilt decoration, and painted in panels and in the centre with flowers and fruit. Painting by C. F. Hürten (signed by initials). Factory date-mark 1887. *Lent by the makers.*

N 11 JUG, with handle in the form of a dragon (H. 10¼ in. Diam. 5⅝ in.) porcelain, with painted flower decoration and gilt. Painting by C. F. Hürten (signed). About 1890. *Lent by the makers.*

N 12 PLATE (Diam. 9⅛ in.) porcelain ; with perforated, jewelled and gilt decoration, and painted in the centre with figures in 17th-century costume. Painting by S. Alcock (signed). Factory date-mark 1889. *Lent by the makers.*

N 13 VASE, with two handles (H. 8½ in. L. 6⅜ in. W. 3⅛ in.) porcelain ; with jewelled and gilt decoration, and painted with a woman in classical costume. Painting by S. Alcock (signed). About 1900. *Lent by the makers.*

DERBY

N 14 JUG (H. 10⅜ in. Diam. 4⅜ in.) porcelain, decorated with painting in white enamel of flowers and butterflies and with gilding on a dark blue ground. Painting by Désiré Leroy (signed). About 1895. *Lent by the makers.*

Case II

DOULTONS (LAMBETH)

N 15 JUG (H. 9½ in. Diam. 5⅝ in.) saltglazed stoneware, with incised and relief decoration coloured. Decoration by George Tinworth (signed in monogram). 1872. V. and A. Picture Book pl. 16. [348–1874]

N 16 TANKARD (H. 10¾ in. Diam. 7 in.) saltglazed stoneware, with incised and relief decoration coloured. Decoration by George Tinworth (signed in monogram). Dated 1874. [3789–1901]

N 17 JUG (H. 8¼ in. Diam. 5½ in.) saltglazed stoneware, with incised and coloured decoration representing a sleeping lion. Decoration by Hannah B. Barlow (signed in monogram). Dated 1874. [351–1874]

N 18 VASE (H. 9¼ in. Diam. 5⅞ in.) saltglazed stoneware, with incised and relief decoration coloured. Decoration by Frank A. Butler (signed in monogram). 1876. [566–1877]

MARTIN BROTHERS (All made at Southall, Middlesex, with the exception of N 19.)

N 19 JUG (H. 8⅛ in. Diam. 4¼ in.) saltglazed stoneware, with incised and impressed decoration coloured. Made by R. Wallace Martin at the Fulham Pottery (signed). About 1874. V. and A. Picture Book pl. 17. [3769–1901]

N 20 VASE (H. 8¼ in. Diam. 7⅜ in.) saltglazed stoneware, with incised and impressed decoration coloured. Dated 1883. [267–1891]

N 21 VASE (H. 8½ in. Diam. 5½ in.) saltglazed stoneware, with incised and coloured decoration ; on wooden base. Dated 1886. V. and A. Picture Book pl. 17. [C.1154–1917]

N 22 BIRD-FIGURE, with detachable head (H. 10⅛ in.) saltglazed stoneware, modelled and coloured ; on wooden base. Modelled by R. Wallace Martin. Dated 1899. [C.491–1919]

N 23 JUG (H. 8⅜ in. Diam. 6¾ in.) saltglazed stoneware, moulded and coloured on each side to represent a face. Modelled by R. Wallace Martin. Dated 1900. V. and A. Picture Book pl. 17. [C.493–1919]

N 24 VASE (H. 9½ in. Diam. 6¼ in.) saltglazed stoneware, with modelled decoration and coloured. Dated 1902. [Circ. 420–1919]

N 25 VASE (H. 10 in. Diam. 7½ in.) saltglazed stoneware, with modelled and coloured decoration. Decoration probably by Edwin Martin. Dated 1903. V. and A. Picture Book pl. 17. [C.468–1919]

FULHAM POTTERY (C. J. C. BAILEY)

N 26 VASE (H. 11 in. Diam. 6¾ in.) saltglazed stoneware, with two handles each modelled in the form of a dragon and with incised, impressed and relief decoration coloured. Inscribed on base "No 29. C.J.C. Bailey The Pottery Fulham." with monogram of unidentified decorator (apparently E.K. followed by a kettle). Probably about 1875. [C.647–1920]

See N 19 above.

J. STIFF AND SONS (LAMBETH)

N 27 TANKARD (H. 8¾ in. Diam. 4 in.) saltglazed stoneware, with incised and relief decoration coloured (the main decoration representing a herd of deer). Probably about 1890. [3824–1901]

Case III

WATCOMBE (TORQUAY)

N 28 VASE (H. 1 ft. 2½ in. Diam. 5⅛ in.) unglazed earthenware; with applied decoration, areas of blue glaze, and gilt. 1869–76. [3732–1901]

N 29 JUG (H. 7¼ in. Diam. 5 in.) earthenware, painted with a diaper pattern in enamel colours and gilt. 1869–76. [3740–1901]

DOULTONS (LAMBETH)

N 30 DISH, oval shaped (L. 1 ft. 2 in. W. 8 in.) earthenware, with painted floral decoration. Decoration by Mary Butterton (signed in monogram). 1876. [571–1877]

N 31 VASE (H. 1 ft. 4⅛ in. Diam. 4¼ in.) earthenware, with painted decoration of fruit and foliage in three panels. Decoration by M. Capes (signed in monogram). Dated 1879. [3805–1901]

N 32 VASE (H. 8⅝ in. Diam. 3¾ in.) earthenware, with painted floral decoration on a drab ground. Decoration by Katharine B. Smallfield (signed in monogram). Exhibited Health Exh. 1884. [18–1885]

HENRY TOOTH (LINTHORPE)

N 33 VASE, bottle-shaped (H. 5⅛ in. Diam. 2⅜ in.) earthenware, with a green streaked glaze. Signed with an impressed monogram. About 1881. *Lent by C. H. Thorpe, Esq.*

Aller Vale (Torquay)

N 34 VASE (H. 6 in. Diam. 3¼ in.) earthenware, with foliage decoration painted in blue slip. Said to have been from the first firing of the Aller Vale kilns, about 1883. *Lent by the Royal Albert Memorial Museum, Exeter.*

C. H. Brannam (Barnstaple)

N 35 JUG (H. 5⅝ in. Diam. 3¾ in.) earthenware, with sgraffito floral decoration. Thrown by C. H. Brannam and decorated by J. Dewdney (signed by both, the latter in monogram). Dated 1884. *Lent by the makers.*

N 36 VASE (H. 7½ in. Diam. 4⅛ in.) earthenware, with incised and painted slip decoration of fishes. Thrown by C. H. Brannam (signed). Dated 1900. *Lent by the makers.*

Edward Bingham (Castle Hedingham)

N 37 TEAPOT, with cover (H. 8½ in. L. 9¾ in. W. 6 in.) red earthenware ; the handle modelled as a human figure, the neck as a man's head, the spout as the head of a dragon ; with applied decoration in white clay partly painted with green glaze. Signed with stamped monogram. Date uncertain (Edward Bingham was making glazed earthenware from the early 'seventies until about the end of the century). [Circ. 131–1952]

Edwin B. Fishley (Fremington)

N 38 DISH (Diam. 11 in.) earthenware, with sgraffito decoration through a white slip and with a green glaze. Signed and dated 1897. *Lent by W. Fishley Holland, Esq.*

Carlo Manzoni (Granville Pottery, Hanley)

N 39 VASE (H. 9 in. Diam. 5⅛ in.) earthenware, with painted sgraffito decoration. Signed with sgraffito monogram. Dated 1895. *Lent by Herbert J. Manzoni, Esq.*

Della Robbia Pottery (Birkenhead)

N 40 JUG (H. 10¾ in. Diam. 4⅞ in.) earthenware, with painted sgraffito decoration. Decoration by Casandia Ann Walker (signed by sgraffito initials). Dated 1897. *Lent by the Williamson Art Gallery and Museum, Birkenhead.*

N 41 COVERED JAR (H. 8⅛ in. Diam. 5⅜ in.) earthenware, with decoration in relief and painted. Relief decoration by Charles Collis and painting apparently by Harold S. Rathbone (signed by sgraffito initial and painted monogram respectively). Probably about 1898. *Lent by the Williamson Art Gallery and Museum, Birkenhead.*

N 42 VASE (H. 1 ft. 3¼ in. Diam. 5¾ in.) earthenware, with painted sgraffito decoration and inscription "Presented to J. T. Thompson Esq. .... 1899". Sgraffito decoration by Charles Collis and painting by Liza Wilkins (signed by sgraffito and painted initials respectively). V. and A. Picture Book pl. 16. *Lent by the Williamson Art Gallery and Museum, Birkenhead.*

Sir Edmund Elton, Bart. (Cleveland)

N 43 VASE (H. 9⅞ in. Diam. 4⅜ in.) earthenware, with coloured relief decoration and incised. Signed. [C.782–1920]

N 44 VASE (H. 10 in. Diam. 4¼ in.) earthenware, with coloured relief decoration. Signed. [C.787–1920]

Sir Edmund Elton made pottery in a similar style over a long period from the early ’eighties onwards.

O LATE VICTORIAN ECCLESIASTICAL DESIGN

The division between this Section and Section Z (Edwardian Ecclesiastical Design) is somewhat arbitrary. Some items (such as the Bodley banner) have been included here as being stylistically Victorian though actually designed after 1901, while others (such as Henry Wilson's early metalwork) have been included in the later Section though designed before 1901.

As a result of the revival of interest in church ceremonial and furnishings, under the influence of the Oxford Movement in the case of the Church of England and of Pugin in the case of the Roman Catholic Church, great quantities of church embroidery and metalwork were produced in the mid-Victorian period. The great majority was designed in a purely traditional spirit, whether by the leading firms of ecclesiastical furnishers such as Hardman; Cox; Hart; Newton, Jones and Willis; and Barkentin and Krall; or by the few individual architects, such as Sir Arthur Blomfield, who followed Pugin's example in designing their own church furnishings.

In the late Victorian period, under the impetus of Morris, Burne-Jones and the Arts and Crafts movement, more architects such as J. D. Sedding, G. F. Bodley and J. F. Bentley (whose ecclesiastical work it has not been possible to show) adopted this practice and began to break away from strict Gothic and Renaissance styles.

Pugin's ecclesiastical work is included in Section C. A church banner designed by W. C. Brangwyn is included in Section D.

GEORGE FREDERICK BODLEY

Architect and designer, b. Hull, March 14 1827; d. Water Eaton, October 21 1907. Became George Gilbert Scott's first pupil and lived with him five years 1845–50. First exhibited at Royal Academy 1854. In partnership with Thomas Garner 1859–98. Elected A.R.A. 1882, F.S.A. 1885. Gold Medal of the R.I.B.A. and elected a fellow 1899. Instrumental in setting up Watts and Co., Baker Street (now at 11 Dacre Street, S.W.1) as a depot for the sale of fabrics, wallpapers, furniture, metalwork and decorative materials. First architect to commission the firm of Morris and Co. to execute decorative work 1862.

O 1 BANNER (H. 6 ft. 10 in. W. 3 ft. 3 in.) silk damask with appliqué of silk damask and velvet, embroidered in coloured silks and gold thread. Inscribed on back: "I.H.S. Church Congress Northampton Pray for the peace of Jerusalem". Worked by the Peterborough Guild of Church Embroiderers 1902. *Lent by the Dean and Chapter of Peterborough Cathedral.*

O 2 CHALICE AND PATEN (H. 8¾ in. Diam. 4½ in. and Diam. 6¾ in.) silver gilt engraved and pierced. London hall-mark 1893–94. *Lent from St. Mary's, Hendon.*

O 3 "THE PEAR" (H. 12 ft. W. 3 ft.) silk brocatelle probably designed by G. F. Bodley for Watts and Co. about 1880. *Lent by the makers.*

O 4 "THE BODLEY" (H. 8 ft. W. 1 ft. 10 in.) flock wallpaper. Made for Watts and Co., probably by Cole and Sons about 1880. *Lent by the makers.*

O 5 "THE BIRD" (H. 8 ft. W. 2 ft. 6 in.) hand-printed wallpaper. Made for Watts and Co., probably by Cole and Sons about 1880. *Lent by the makers.*

O 6 "THE ROSE" (H. 8 ft. W. 1 ft. 10½ in.) flock wallpaper. Made for Watts and Co., probably by Cole and Sons about 1880. *Lent by the makers.*

O 7 "THE SUNFLOWER" (H. 8 ft. W. 1 ft. 10 in.) hand-printed wallpaper. Made for Watts and Co., probably by Cole and Sons about 1880. *Lent by the makers.*

NOTE.—These wallpapers, though not specifically designed for church use, are included in this section together with Bodley's other work.

WILLIAM BURGES (See Section J)

O 8 CHALICE (H. 8¾ in. Diam. 5½ in.) silver gilt with relief floral decoration. Roundels on foot and knop with figures of Christ, the Virgin and Apostles and other devices on enamelled grounds. Fragments of stained glass and jewels applied. Inscribed: MEMENTO . DOMINE . JOHANNIS . BAKER . GABB . ET . MARIAE . UXORIS . EIUS . QUI . HUNC . CALICEM . IN . USUM . ECCLESIAE . S . ANDREAE . DE . WELLS . STREET . DEDERUNT . ANNO . SALUTIS . MDCCCLXVII. Made by Barkentin; London hall-mark 1868–69. Exhibited Festival Exhibition of Church Plate and Vestments, Usher Art Gallery, Lincoln 1951 no. 142. The Ecclesiologist Dec. 1865. Presented to St. Andrew's, Wells Street 1867. *Lent from St. Andrew's, Kingsbury, Middlesex.*

JOHN POLLARD SEDDON

Architect and designer, b. London, September 19 1827; d. London, February 1 1906. Son of Thomas Seddon, cabinet-maker. Articled to Professor Donaldson, architect, 1848–51. In partnership with John Pritchard, diocesan architect, at Llandaff 1852–62. Set up practice in London 1862. Designed University College of Wales, Aberystwyth 1869–72. Also designed furniture and tiles for Maws and Mintons.

(See also No. I 6.)

O 9 WHITSUNTIDE ALTAR FRONTAL (H. 3 ft. 5 in. W. 8 ft.) wool embroidered in coloured silks and gold thread. 1878. Original design V. and A. Museum (94 J 16). *Lent from St. James', Northampton.*

RICHARD NORMAN SHAW

Architect and designer, b. Edinburgh May 7 1831; d. London November 17 1912. Entered office of William Burn 1846–1853. Silver Medal of the Royal Academy 1852 and Gold Medal 1853. Entered office of

G. E. Street as chief assistant 1859. Set up practice with W. E. Nesfield 1862. Designed small quantities of furniture in the Gothic style about 1862 including a bookcase shown at the 1862 Exhibition. Occupied part of premises of the firm of John Aldam Heaton (now Heaton Tabb and Co. Ltd.) as a studio 1877, designing wall and ceiling papers for them and enlisting Heaton's co-operation for the furnishings of many of his houses. Also collaborated with Heaton in the decoration of the s.s. *Oceanic* and other ships about 1880–1890. Designed stained and painted furniture made by W. H. Lascelles of the Finsbury Steam Joinery Works about 1882. Also designed friezes for Scott Morton and Tynecastle. It has not been possible to trace any of his furniture or wallpapers.

O 10 ALTAR FRONTAL (H. 3 ft. 2 in. W. 9 ft. 1 in.) the superfrontal of red silk plush. The frontal of printed green plush embroidered in coloured silks and gold thread. Inscribed: "I am: ye rose of: Sharon : and : ye : Lillie : of : ye : vallie as : the : lillie among thorns as ye : apple tree among : ye : trees". Made by the Leek Embroidery Society 1887. Exhibited Manchester 1887. St. vol. I 1893 p. 138 (*ill.*). *Lent from All Saints, Leek.*

EDWARD BURNE-JONES (See Section I)

O 11 "ANGELI LAUDANTES" (H. 7 ft. 9 in. W. 6 ft. 8 in.) high warp woollen tapestry. Made by Morris and Co. 1894. Exhibited Manchester A. and C. 1895. St. vol. V 1895 p. 133 (*ill.*). Design taken from stained glass cartoons for Salisbury Cathedral. A larger version made 1904–05 for Eton College Chapel. [153–1898]

JOHN FRANCIS BENTLEY

Architect and designer, b. Doncaster, January 30 1839; d. London, March 2 1902. Entered on five years' indenture with building firm of Winsland and Holland, London 1855. Entered office of Henry Clutton, architect 1858. Joined Catholic Church and set up his own practice 1862. Commissioned to design Westminster Cathedral 1894. Designed furnishings for several of his churches and also for domestic commissions.

Bib. DE L'HÔPITAL, W. *Westminster Cathedral and its Architect*, London 1919.

O 12 LENGTH (H. 12 ft. W. 2 ft. 3 in.) silk velvet. About 1890. Originally designed for Carlton Towers where Bentley carried out work 1875–91. *Lent by Mrs. W. de l'Hôpital.*

JOHN DANDO SEDDING

Architect and designer, b. Eton, April 13 1838 ; d. Winsford, March 7 1891. Worked in G. E. Street's office 1858–63. Moved to Penzance to join brother 1863. Moved to Bristol 1868. Returned to London and set up as an architect and designer of embroidery, wallpapers and church metalwork 1874. Met Ruskin 1876 and put himself under his guidance. Appointed diocesan architect of Bath and Wells 1880. Moved to West Wickham about 1888.

Bib. WILSON, Henry, and COOPER, J. P., ed. *In Memoriam, J. D. Sedding.* Architectural Association, London 1891.

O 13 CHILDREN'S PALL (L. 7 ft. W. 5 ft.) blue velvet cross on woollen ground embroidered in coloured wools. Inscribed "JESUS SAID SUFFER LITTLE CHILDREN TO COME UNTO ME AND FORBID THEM NOT FOR OF SUCH IS THE KINGDOM OF HEAVEN". Embroidered by Mrs. Sedding about 1880. Exhibited Festival Exhibition of Church Plate and Vestments, Usher Art Gallery, Lincoln 1951 no. 183. Wilson and Cooper pl. 14. *Lent from St. Alban's, Holborn.*

O 14 ALTAR FRONTAL (L. 9 ft. W. 3 ft. 6 in.) velvet embroidered in coloured silks and gold thread. About 1890. Wilson and Coope pl. 15. *Lent from Holy Trinity, Sloane Street.*

O 15 PASTORAL STAFF (H. 6 ft. 7 in.) silver, parcel gilt, with applied, cast, chiselled and engraved decoration set with rock crystal and semi-precious stones. London hall-mark 1882–83. Wilson and Cooper pl. 13. *Lent by the Bishop of Bath and Wells.*

SELWYN IMAGE (See Section L)

O 16 ANTEPENDIUM (H. 2 ft. 4 in. W. 1 ft. 5 in.) silk embroidered in gold thread and coloured silks. Inscribed DOMINE EX AUDI (condensed). Embroidered by the Royal School of Needlework, about 1890. St. vol. XIII 1898 p. 188 (*ill.*). *Lent by the Royal School of Needlework.*

HEYWOOD SUMNER (See Section M)

O 17 BANNER "ST. MICHAEL" (H. 4 ft. 4 in. W. 2 ft. 6 in.) linen embroidered in coloured silks and silver thread. Inscribed S MICHAEL. Embroidered by Mrs. Sophie Heywood 1899. Original design at Malvern Priory signed and dated 1899. *Lent from Malvern Priory.*

LEEK EMBROIDERY SOCIETY

Founded about 1879 by the wife of Thomas Wardle, of Leek (see Section I). The designs, usually repeating patterns, were specially printed on the material and the embroidery silks were dyed at Leek. The gold thread was imported from China. Both ecclesiastical and domestic embroideries were produced. J. D. Sedding, R. Norman Shaw and Thomas Wardle were among the designers.

Bib. Studio, vol. I, 1893 p. 136 et seq.

O 18 PANEL (H. 2 ft. 11 in. W. 2 ft. 7 in.) printed silk tissue embroidered in coloured silks and gold thread. Embroidered by Frances Mary Templeton 1892. *Lent by Miss A. T. Anderson.*

P

C. R. ASHBEE AND M. H. BAILLIE SCOTT

THE two designers in this section are grouped together primarily for convenience of presentation, for, apart from certain stylistic affinities, they were connected only through the decoration of the Palace at Darmstadt.

CHARLES ROBERT ASHBEE

Architect, designer and writer, b. Isleworth, May 17 1863; d. Godden Green, Kent, May 23 1942. Educated Wellington and King's College, Cambridge. Articled to G. F. Bodley, 1883–1885, living at Toynbee Hall and taking evening classes there. Planned a decorative scheme for the Toynbee Hall dining-room, which was carried out by his students 1887. Started in the same year the School (which closed in 1895), and in 1888, the Guild, of Handicraft, with himself as chief designer. The Guild, started with three foundation members and a capital of £50, undertook decorative work in wood, metal and painting and exhibited regularly at Arts and Crafts Exhibitions, and at the Vienna Secession, Munich, Düsseldorf, Paris and elsewhere. The Guild acquired the lease of "Essex House" in the Mile End Road in 1890, opening up retail premises at 16A Brook Street, and in 1902 moved to Chipping Campden, starting additional retail premises at 67A Bond Street. At Chipping Campden Ashbee founded the School of Arts and Crafts, which lasted from 1904 until 1914. The Guild itself went into voluntary liquidation 1908, although many of the craftsmen continued to work independently, and sometimes to Ashbee's design. Ashbee resumed his architectural practice, and in 1915 went to Cairo University as a lecturer in English literature. He was "Civic Adviser" to the Palestine Administration from 1919 until 1923, when he returned to England, living at Godden Green until his death.

Ashbee built houses both in England and abroad, becoming an F.R.I.B.A. in 1907. He was active in the S.P.A.B., the Arts and Crafts Exhibition Society and the Art Workers Guild, joining the latter in 1897 and becoming Master in 1929.

Ashbee was a designer and organiser rather than a craftsman. In addition to the furniture, metalwork and jewellery, which formed the main production of the Guild, he also designed a few wallpapers and embroideries in the 1880's. He ran the Essex House Press, for which he designed a type-face, 1901.

Bib. ASHBEE, C. R. *Transactions of the Guild and School of Handicraft*, London 1890. ASHBEE, C. R. *Chapters in Workshop Reconstruction and Citizenship*, London 1894. ASHBEE, C. R. *An Endeavour Towards the Teaching of John Ruskin and William Morris*, London 1901. ASHBEE, C. R. *Modern English Silverwork*, London 1909. MILLER, A. Unpublished paper delivered to the Art Workers Guild, May 6 1949.

FURNITURE

P 1 CABINET (H. 6 ft. 4 in. W. 5 ft. 6 in. D. 1 ft. 6 in.) oak painted in red and gold. Inscribed "A truth thats told with bad intent beats all lies you can invent". "It is right it should be so, man was made for joy and woe and when this we rightly know, safely through the world we go". "Joy and woe are woven fine a clothing for the soul divine, under every grief and pine runs a joy with silken twine". From William Blake's "Auguries of Innocence". Made by the Guild of Handicraft 1889. Exh. A. and C. 1899 no. 199. *Lent by Abbotsholme School, Rocester, Staffs.*

P 2 CABINET (H. 4 ft. 7 in. W. 3 ft. 6 in. D. 1 ft. 10 in.) walnut, the interior of silver-grey wood with red morocco leather tooled in gold. Externally, tooled leather, with polished iron fittings. Made by J. W. Pyment and others, the Guild of Handicraft (leather by Statia Power); about 1903. Exh. A. and C. 1906 no. 258; Cheltenham 1951 no. 91. *Lent by Mrs. Marshall-Purves.*

METALWORK

P 3 LAMP (H. 10⅛ in. W. 5⅛ in.) silver, set with amethysts. Made by the Guild of Handicraft 1898; London hall-mark 1899–1900. Exhibited Zurich 1952. Made for the Palace of Darmstadt. *Lent by Ludwig, Prince of Hesse.*

P 4 FOUR BRANCH CANDELABRUM (H. 14 in.) beaten brass. Made by the Guild of Handicraft about 1898. Exhibited Cheltenham 1951 no. 235. *Lent by Mrs. Marshall-Purves.*

SILVER

P 5 SPOON (W. 1⅝ in. L. 10½ in.) hand-beaten silver with polished carbuncles, and a carved ivory handle. Inscribed on the back of the bowl IN . MINDFULNESS . OF . A . REBUKE . SEP . 26 . 90. Made by the Guild of Handicraft for Mrs. Arthur Dixon 1890. A.J. 1894 p. 183 (*ill.*). *Lent by G. H. S. Dixon, Esq.*

P 6 SALT CELLAR (W. 3⅝ in. L. 3⅛ in.) onyx bowl with cast silver base. Made by the Guild of Handicraft for Mrs. H. S. Ashbee about 1890. *Modern English Silverwork* pl. 40c. *Lent by Mrs. C. R. Ashbee.*

P 7 SOUP TUREEN AND COVER (H. 1 ft. 3½ in. Diam. 1 ft. 4½ in.) the bowl and cover silver-plated copper, the brass foot cast and silver-plated, the knob set with a semi-precious stone. Made by the Guild of Handicraft for Mrs. H. S. Ashbee about 1890–3. St. vol. V, 1895 p. 67 (*ill.*). *Arts and Crafts* vol. I 1904 p. 310 (*ill.*). [Circ. 62&a–1952]

P 8 LADLE (H. 1 ft. 3½ in. W. 4¾ in. L. 3½ in.) silver-plated brass, with ivory handle decorated with leaf motifs in brass and set with a semi-precious stone. Made by the Guild of Handicraft for Mrs. H. S. Ashbee about 1890–3. [Circ. 62b–1952]

P 9 BOWL (H. 8 in.) silver, embossed and chased with a leaf design, and with cast legs. Made by the Guild of Handicraft about 1893. *Lent by Miss Mary Adam.*

P 10 TABLE SPOON (H. 6 in. W. 1⅝ in.) silver, with applied and pierced decoration, set with four carbuncles, and an ivory handle. Made by the Guild of Handicraft about 1895. *Modern English Silverwork* pl. 19. *Lent by Mrs. C. R. Ashbee.*

P 11 BOWL AND COVER (H. 4⅜ in. Diam. 4¾ in.) silver, the cover enamelled and set with a semi-precious stone. Inscribed with the maker's mark C.R.A. Made by the Guild of Handicraft; London hall-mark for 1899–1900. *Lent by Miss Mary Adam.*

P 12 CUP AND COVER (H. 1 ft. 3 in.) silver, with chased, cast and applied decoration, set with amethysts. Inscribed: THE . GIFT . OF . COL . S . B . BEVINGTON . J . P . MASTER . 1897–8. The scenes engraved round the bowl are taken from Ashbee's studies of the leather-workers at the Bevington works in Bermondsey. Made by the Guild of Handicraft; London hall-mark for 1899–1900. Exh. A. and C. 1899. *Modern English Silverwork* pl. 62. Commissioned by Col. Bevington as a gift to the Leathersellers' Company. *Lent by the Leathersellers' Company.*

P 13 CUP (H. 6¾ in. Diam. 2⅛ in.) silver, with cast, chased and applied decoration, and set with amber. The stem is in the form of a winged figure. Made for the Guild of Handicraft; London hall-mark for 1899–1900. Exhibited Zurich 1952. *Modern English Silverwork* pl. 68a. *Lent by the Hon. Godfrey Samuel.*

P 14 MUSTARD POT (H. 3½ in. Diam. 2⅛ in.) silver, with pierced, chased and punched decoration with lining of green Powell glass. The lid is set with a semi-precious stone. Made by the Guild of Handicraft about 1900. *Modern English Silverwork* pl. 16. *Lent by Miss Mary Adam.*

P 15 PEPPER-CASTER (H. 3⅜ in. W. 3¼ in.) silver, chased, punched and with moulded wire round the rim of the top and set with semi-precious stones. Made by the Guild of Handicraft about 1900. Exh. Cheltenham 1951 no. 188. *Modern English Silverwork* pl. 38. *Lent by Mrs. Marshall-Purves.*

P 16 &a MIRROR (W. 3 in. L. 8½ in.) AND COMB (W. 3⅜ in. L. 9½ in.) embossed silver, with applied decoration and set with pearl blisters. Made by the Guild of Handicraft; London hall-mark for 1900–01. Exh. A. and C. 1906. *Lent by Miss Joy Scrutton.*

P 17 CUP AND COVER (H. 8¼ in. Diam. 4¾ in.) silver, set with chalcedony semi-precious stones. Made by the Guild of Handicraft; London hall-mark for 1903–04. Exh. Zurich 1952. *Lent by the Kunstgewerbemuseum, Zurich.*

P 18 SWEET DISH AND COVER (H. 4½ in. W. 9½ in.) silver, with two handles; the cover partly enamelled, the knob set with mother-of-pearl. Made by the Guild of Handicraft; London hall-mark for 1903–04. Exh. Zurich 1952. *Lent by the Kunstgewerbemuseum, Zurich.*

P 19 CUP AND COVER (H. 2 ft. 1 in. W. 8⅝ in.) silver, embossed and chased, set with four amethysts and five enamelled panels plique-a-jour with a band of enamel on the cover. The sea-horses are cast. Inscribed (underneath the cover): HENRY JOHN GARDINER FEBRUARY 16th 1907 FROM HIS FOUR SISTERS AS

A TOKEN OF THEIR AFFECTION AND GRATITUDE FOR SERVICES RENDERED BY HIM FOR MANY YEARS AS THEIR TRUSTEE/JANE FEDDEN/MARY HOPKINS/MARGARET POGSON/LOUISA MACARTNEY. Designed and made by Philip Mairet under the guidance of Ashbee for the Guild of Handicraft; London hall-mark for 1904–05. *Modern English Silverware* pl. 70. *Lent by Mrs. Rolf Gardiner.*

P 20 BOWL (H. 3¼ in. Diam. 5½ in.) silver. Made by the Guild of Handicraft; London hall-mark for 1906–07. *Lent by E. Scott Cooper, Esq.*

P 21 VASE (H. 5½ in. Diam. 4 1/16 in.) silver, embossed and chased. Made by Arthur Penny of the Guild of Handicraft; London hall-mark for 1906–07. Exh. Cheltenham 1951 no. 161. *Lent by Mrs. C. R. Ashbee.*

JEWELLERY

P 22 BROOCH (Diam. 1½ in.) silver, with applied wire ornament and set with amethysts. Made by the Guild of Handicraft 1895. Exhibited A. and C. 1896. St. vol. IX 1896 p. 128 (*ill.*). *Lent by Miss Mary Adam.*

P 23 BROOCH (H. 1⅛ in. W. 1¼ in.) silver, decorated with wire openwork, enamelled and set with semi-precious stones. Made by the Guild of Handicraft about 1900. *Lent by Miss Mary Adam.*

P 24 BROOCH-PENDANT (H. 4⅝ in. W. 2⅜ in.) silver, with gold and silver applied ornament in the form of a peacock, set with mother-of-pearl, diamonds and semi-precious stones and a ruby in the peacock's eye. Made by the Guild of Handicraft about 1900. V. and A. Picture Book pl. 29. *Lent by Miss Jean Stewart.*

P 25 BUCKLE (H. 2½ in. W. 5¾ in.) silver, cast and chiselled with a portrait of Mrs. H. S. Ashbee and dated 1890. Made by the Guild of Handicraft. Flower (Margaret) *Victorian Jewellery*, London 1951 Fig. 118a. Exh. Cheltenham 1951 no. 181. *Lent by Mrs. Ames Lewis.*

P 26 BROOCH (H. 5½ in. W. 2¾ in.) gold and silver, in the form of a peacock, embossed and chased, and set with pearls, diamonds and a ruby in the peacock's eye. Made by the Guild of Handicraft about 1900. Exh. Turin 1902, Paris 1914, no. 901, Cheltenham 1951 no. 159. St. Special Number 1902. *Modern Design in Jewellery and Fans* pl. 20 Fig. B. *Lent by Mrs. C. R. Ashbee.*

P 27 PENDANT (H. 2¾ in. W. 1⅜ in.) gold, in the form of a ship in full sail, partly enamelled and set with a large opal, two small diamonds, with the addition of three semi-precious stones and a small silver sail. Made by the Guild of Handicraft about 1902. *Lent by Miss Mary Annesley.*

MACKAY HUGH BAILLIE SCOTT

Architect and designer, b. 1865; d. Cornwall, February 10 1945. Educated Royal Agricultural College, Cirencester. Articled to Col. Davies, Bath City Architect, in the early 'eighties. Went to the Isle of Man 1887, and began work as an architect, designing and furnishing several houses there, also exhibiting his first textiles and embroideries. Worked with J. L. Pearson, R.A., on mosaics for St. Matthew's Church, Douglas. Decorated the Palace of the Grand Duke of Hesse at Darmstadt, the work being carried out by the Guild of Handicraft 1898. Moved to Bedford and began private architectural practice in London 1900.

Baillie Scott built a considerable number of houses in Germany, Poland, Russia, Switzerland, the U.S.A. and all over the British Isles. F.R.I.B.A. 1927. He also designed stained-glass.

Bib. BAILLIE SCOTT, M. H. *Some Furniture for the New Palace, Darmstadt,* in *Studio,* vol. XIV, 1898. BAILLIE SCOTT, M. H. *Houses and Gardens,* London 1906. FRED, W. *M. H. Baillie Scott,* in *Kunst und Kunsthandwerk,* vol. IV, 1901. BETJEMAN, J. *M. H. Baillie Scott, F.R.I.B.A.,* in *Studio,* vol. CXXX, July 1945.

FURNITURE AND WOODWORK

P 28 PIANO (H. 3 ft. 11 in. W. 4 ft. 6 in. D. 2 ft. 2 in.) oak, with steel fittings and brass sconces. Inscribed ENID on nameboard in pewter and ebony. Made by Broadwood about 1900. *Lent by Mrs. Lister Wallis.*

P 29 CHILD'S CHAIR (H. 3 ft. 4½ in. W. 1 ft. 9½ in.) oak, with inlaid decoration and leather seat. Made by J. P. White, Pyghtle Works, Bedford, about 1901. "*Furniture made at the Pyghtle Works, Bedford by John P. White designed by Baillie Scott*" (catalogue) 1901 pl. 66. V. and A. Picture Book pl. 27. *Lent by Sir Andrew McTaggart.*

P 30 CORNER CUPBOARD (H. 2 ft. 4 in. W. 11½ in.) oak, inlaid with pewter, holly ebony and coloured woods. Made by J. P. White about 1901. *Ibid* pl. 4. *Lent by Miss E. Brook.*

P 31 CLOCK (H. 1 ft. 8 in. W. 1 ft. D. 7 in.) mahogany, inlaid with coloured woods, the face of copper. Inscribed "Festina Lente". Made by J. P. White about 1901. *Ibid* pl. 26. *Lent by the makers.*

P 32 CABINET (H. 3 ft. 10¾ in. W. 4 ft. 4 in. D. 1 ft. 7/10 in.) mahogany, with intarsia decoration. Made by J. P. White about 1910. Exhibited Zurich 1952. *Lent by Herr and Frau Dr. Rolf Bühler.*

P 33 TUB CHAIR (H. 2 ft. 11¾ in. W. 1 ft. 9½ in. D. 1 ft. 2 1/10 in.) mahogany, with intarsia decoration. (The upholstery is not original.) Made by J. P. White about 1910. Exhibited Zurich 1952. *Lent by Herr and Frau Dr. Rolf Bühler.*

METALWORK

P 34 LIGHT FITTING (H. 2 ft. 3½ in. Diam. 2 ft. 1¾ in.) wrought-iron, with a green silk shade. Exhibited Zurich 1952. *Lent by Herr and Frau Dr. Rolf Bühler.*

Also designed a number of domestic articles in base metal, jugs, teapots, kettles, etc. none of which has been traced.

CERAMICS

P 35 DISH (L. 1 ft. 2 in. W. 11 in.) earthenware. Made by Bridgewood and Sons and painted by the designer 1891. *Lent by Mrs. Lister Wallis.*

EMBROIDERY AND TEXTILES

P 36 BED CURTAIN (L. 2 ft. 11½ in. W. 1 ft. 3½ in.) appliqué of silk on felt embroidered in coloured silks and gold thread. Embroidered by Mrs. Baillie Scott about 1900. V. and A. Picture Book pl. 27. *Lent by Mrs. Lister Wallis.*

P 37 THREE PANELS (ea. H. 5 ft. 1½ in. W. 2 ft. 2 in.) cotton with appliqué of linen embroidered in coloured silks and gold and silver braid and glass beads. Embroidered by Mrs. Baillie Scott 1903. St. vol. XXVIII 1903 p. 281 (*ill.*). *Lent by Mrs. Lister Wallis.*

P 38 COLLAR (W. 1 ft. 10½ in.) shantung embroidered in coloured silks with silver beads. About 1903. *Lent by Mrs. Lister Wallis.*

P 39 CURTAIN FABRIC (H. 1 ft. 5½ in. W. 1 ft. 10½ in.) hand-block printed cotton. About 1905. *Lent by Mrs. Lister Wallis.*

P 40 FURNISHING FABRIC (H. 2 ft. 3 in. W. 4 ft. 7 in.) hand-woven cotton and wool tissue. Made by the St. Edmundsbury Weavers about 1910. *Lent by Alec Hunter, Esq.*

Q EDWARDIAN POTTERY

THE most striking feature of English pottery in the early years of the century was a preoccupation with glaze-technique and a widespread fashion for pottery with no decoration other than that of coloured and figured glazes. This developed from the earlier work of potters such as Henry Tooth (at Linthorpe [see Sec. N] and Bretby), and represented a further stage in the emulation of Far Eastern pottery. In North Staffordshire Bernard Moore achieved a remarkable control of high and low-temperature glazes. Howson Taylor was experimenting along similar lines from 1898 onwards in his Ruskin pottery at Smethwick near Birmingham. In Lancashire William and Joseph Burton of Pilkington's Tiles were inspired by some of their successful tile glazes to produce in 1904 a range of pottery which showed a remarkable variety of glaze effects.

In the second half of the decade the interest in decorative glazes receded a little in favour of a revival of lustre painting. Pottery painted by Alfred Powell for Wedgwoods was first shown in 1905. In 1906 Pilkington's began producing lustre-painted pottery by a number of artists such as Gordon Forsyth and Richard Joyce.

The interest of the more specialised potters in glaze-technique was one which could be shared by the larger factories. Doulton's of Burslem produced fine crystalline glazes and made "rouge flambé" from Bernard Moore's formula; whilst the Worcester grey-blue "Sabrina" ware had been already patented by 1894. The work of an individual artist-potter such as Reginald Wells reminds us, however, that the next stage was at hand, when the connoisseurship of early Chinese and English peasant wares would lead to a deep distinction between the aims of the studio and industrial potters.

Other examples of Edwardian Pottery are included in Section M (Lewis F. Day and Walter Crane) and S (C. F. A. Voysey).

Case I

BERNARD MOORE

Q 1 VASE (H. 4⅛ in. Diam. 3 in.) porcelain, with a mottled copper-red high-temperature glaze. Probably made in the early years of the century. *Lent by Bernard Moore, Esq. (Jnr.).*

Q 2 VASE (H. 6¼ in. Diam. 3¾ in.) porcelain, with a mottled red and purple glaze. Probably made in the early years of the century. *Lent by Bernard Moore, Esq. (Jnr.).*

Q 3 VASE (H. 7¾ in. Diam. 5⅞ in.) porcelain, with a green crystalline glaze on the outside, and red glaze on the inside rim. Probably about 1908. *Lent by the Manchester City Art Galleries.*

Q 4 BOWL (H. 4½ in. Diam. 10½ in.) earthenware, with painted floral decoration in red. Painted (apparently) by Hilda Beardmore (signed in monogram). Probably about 1910. *Lent by the Manchester City Art Galleries.*

W. Howson Taylor (Ruskin Pottery, Smethwick)

Q 5 BOWL (H. 2 in. Diam. 4⅜ in.) earthenware, with a pale green glaze and a painted foliated band in dark green. About 1900. [239–1902]

Q 6 CUP (H. 1⅞ in. Diam. 3 in.) AND SAUCER (Diam. 5¼ in.) earthenware, covered on the outside of the cup and both sides of the saucer with a brown glaze. About 1900. [240&a–1902]

Q 7 BOWL (H. 3⅞ in. Diam. 9⅜ in.) earthenware, with a mottled green and red-purple glaze; on wooden stand. About 1905. [203&a–1906]

Q 8 VASE, with silver-encased foot (H. 9½ in. Diam. 4½ in.) earthenware, with a mottled red and green glaze. Dated 1907. *Lent by the Manchester City Art Galleries.*

Pilkingtons (Clifton Junction, nr. Manchester)

Q 9 VASE (H. 11⅛ in. Diam. 5⅞ in.) earthenware, with a figured brown opalescent glaze. 1903–04. [70–1905]

Q 10 VASE (H. 6¾ in. Diam. 5⅜ in.) earthenware, with a matt mottled green ("eggshell") glaze. 1903–04. [73–1905]

Q 11 VASE (H. 7½ in. Diam. 4 in.) earthenware, with a blue flocculent glaze. 1903–04. [76–1905]

Q 12 VASE (H. 6½ in. Diam. 5⅛ in.) earthenware, with an uranium aventurine ("sunstone") glaze. Factory date-mark 1906. *Lent by Mrs. F. C. Ormerod (Mary Burton).*

Q 13 VASE (H. 9 in. Diam. 6⅞ in.) earthenware, painted in lustre with heraldic lions. Painted by Gordon Forsyth (signed in monogram). Impressed factory date-mark apparently 1909 (but painter's date-mark unidentified). *Lent by Mrs. F. C. Ormerod (Mary Burton).*

Q 14 COVERED JAR (H. 4⅞ in. Diam. 5 in.) earthenware, painted in lustre with fishes on a green ground. Painted by Richard Joyce (signed in monogram). Impressed factory date-mark 1909 (but painter's date-mark unidentified). V. and A. Picture Book pl. 16. *Lent by the Manchester City Art Galleries.*

Q 15 VASE (H. 8⅞ in. Diam. 4⅞ in.) earthenware, painted in lustre with a floral pattern. Painted by E. C. Cundall (signed in monogram). Probably about 1909 (painter's date-mark unidentified). *Lent by the makers.*

Q 16 COVERED JAR (H. 9½ in. Diam. 9 in.) earthenware, with a figured red glaze; on wooden stand. Factory date-mark 1910. *Lent by Mrs. F. C. Ormerod (Mary Burton).*

The Pilkington pottery was made under the close supervision of William and Joseph Burton. Some of the glazes were formulated by them, and others by Abraham Lomax. The throwing was carried out by Edward Radford.

Reginald Wells (Coldrum Pottery, Chelsea)

Q 17 JUG (H. 8 in. Diam. 5½ in.) earthenware, with a mottled green-brown glaze. [C.522–1919]

Q 18 VASE (H. 1 ft. ⅛ in. Diam. 6⅝ in.) earthenware, with a mottled blue-white glaze. [C. 529–1919]

Reginald Wells began making pottery at Coldrum Farm, West Malling, Kent, probably about 1904, whence he subsequently moved to Chelsea. These pots were made in Chelsea, and it is presumed that their date is about 1910.

Case II

Worcester

Q 19 VASE, "Sabrina" ware (H. 6¼ in. Diam. 4¾ in.) porcelain, with a bluish figured glaze. 1902. *Lent by the makers.*

Q 20 VASE, "Sabrina" ware (H. 5⅞ in. Diam. 5½ in.) porcelain, with a greyish figured glaze. 1902. *Lent by the makers.*

"Sabrina" ware was developed by W. Moore Binns who became Art Director in 1897, and by the chemist George Hancock.

Doultons (Burslem)

Q 21 VASE (H. 1 ft. ¼ in. Diam. 4⅝ in.) porcelain, with a brown crystalline glaze. About 1903. *Lent by the makers.*

Q 22 VASE, with two handles (H. 5¾ in. L. 3½ in. W. 3 in.) porcelain, with "rouge flambé" glaze (after Bernard Moore's formula). About 1906. *Lent by C. J. Noke, Esq.*

Q 23 VASE, cylindrical, "Titanian" ware (H. 8 in. Diam. 2¾ in.) porcelain, with painted decoration of birds and blossom. Painting by Edward Raby (signed). About 1910. *Lent by the makers.*

Q 24 PLATE (Diam. 9¼ in.) porcelain, with shaped gilt rim and painted with orchids (inscribed on base "Sobralia Xantholeuca"). Painted by David Dewsberry (signed). Presumed to be Edwardian period (David Dewsberry was working for Doultons between 1889 and 1919). *Lent by the makers.*

Doultons (Lambeth)

Q 25 VASE (H. 6¼ in. Diam. 5⅝ in.) saltglaze stoneware, with modelled lizards and foliage in full relief and coloured. Decorated by F. C. Pope (signed by initials). About 1905. [Circ. 135–1952]

G. L. Ashworth and Bros. (Hanley)

Q 26 VASE (H. 4¾ in. Diam. 4½ in.) earthenware, with a figured greenish lustre glaze. Made by J. V. Goddard. About 1907. *Lent by the Manchester City Art Galleries.*

Q 27 VASE (H. 4⅝ in. Diam. 3½ in.) earthenware, with a figured purplish lustre glaze. Made by J. V. Goddard. About 1907. *Lent by the Manchester City Art Galleries.*

Thackeray Turner (Architect and Designer) (See also V 7)

Q 28 BOWL (H. 5⅞ in. Diam. 1 ft. 2¼ in.) porcelain, with painted decoration of birds, etc. Painted by Thackeray Turner (signed in monogram). Dated 1908. *Lent by Miss Thackeray Turner.*

Alfred Powell—Wedgwoods

Q 29 VASE (H. 2 ft. 4⅝ in. Diam. 1 ft. ¼ in.) earthenware, painted with a walled city, trees, and mountain scenery. Made at Wedgwoods ; painted by Alfred Powell (signed in monogram and numbered 539). Probably about 1909. [C.134–1938]

W. Harrison Cowlishaw (Iceni Pottery, Letchworth)

Q 30 BOWL (H. 3⅜ in. Diam. 10 in.) earthenware, with bluish figured glaze and the rim decorated with perforations and gilding. 1907–14. *Lent by the maker.*

Pascoe H. Tunnicliff (Ashby Potters Guild, Woodville)

Q 31 VASE (H. 7⅜ in. Diam. 4⅞ in.) earthenware, with a deep blue-green figured glaze. Presumed to have been made 1909-14 (the pottery continued to be made until 1922). *Lent by George A. Miles, Esq.*

Henry Tooth (Bretby)

Q 32 VASE, bottle-shaped (H. 12 in. Diam. 6 in.) earthenware, with red glaze and painted decoration. Said to have been exhibited Brussels 1910. *Lent by C. H. Thorpe, Esq.*

William Moorcroft (Burslem)

Q 33 VASE (H. 8 in. Diam. 4¾ in.) earthenware, with floral decoration in raised outline and covered with a green glaze. Signed. Dated 1912. *Lent by Walter Moorcroft, Esq.*

R THE GLASGOW SCHOOL

This name is usually applied to the group of architects and designers who were all students of the Glasgow School of Art during the latter part of the last century. Francis H. Newbery, principal of the School from 1885, organised a series of lectures on Arts and Crafts in the autumn of 1893. As a result of this stimulus a group of students under the leadership of Charles Rennie Mackintosh held an exhibition of furniture, metalwork and embroidery of a completely original character, in the latter part of 1894. The work shows some influence of Aubrey Beardsley and the Dutch painter, Jan Toorop, though Mackintosh's only acknowledged influence was the furniture of C. F. A. Voysey. This he saw at the Arts and Crafts Exhibition of 1896 at which the Glasgow group also exhibited.

The considerable influence of the Glasgow School on the Continent dates from the exhibition "L'Oeuvre Artistique" in Liège in 1895 to which the students were invited to send. Their work made an outstanding impression and Mackintosh and his wife, with Herbert and Frances McNair, subsequently exhibited as a group with the Vienna Secession, and at the Glasgow Exhibition 1901, Turin Exhibition 1902 and in Budapest, Dresden, Munich, Venice and Moscow.

George Walton is usually considered as a member of the Glasgow School despite the fact that his main work was done away from Scotland and that he was actively designing before Mackintosh, whose reputation has tended to eclipse his own.

Embroidery was an important aspect of the work of the Glasgow School. Under the direction of Jessie Newbery, the wife of the principal, a type of embroidery new both in design and technique was evolved. Her teaching and that of Ann Macbeth had an influence which lasted well into the 1920's.

Bib. White, Gleeson, *Some Glasgow Designers and Their Work*, Parts I and II, in *Studio*, vol. XI, 1897, and Part III, vol. XII, 1898. Taylor, J. *The Glasgow School of Embroidery*, in *Studio*, vol. L, 1910.

CHARLES RENNIE MACKINTOSH

Architect and designer, b. Glasgow, January 7 1868; d. London, December 10 1928. Educated Glasgow School of Art 1885. Remained as part-time student while apprenticed to Glasgow architect, John Hutchison. Joined the firm of Honeyman and Keppie 1889. Won Alexander Thomson travelling scholarship and visited France and Italy 1890. Awarded Soane Medallion 1892. Won competition for new Glasgow School of Art building 1897. Designed, decorated and furnished a number of tearooms in Glasgow for Miss Cranston 1897–1910, and several houses, including "Hill House", Helensburgh, for the publisher, Walter W. Blackie, 1902. Gained second place to Baillie Scott in Alexander Koch's competition for "The House of an Art Lover" (the drawings published Darmstadt 1902). Designed the Scottish Pavilion, Turin Exhibition, 1902. Moved to London 1913. Designed the interior and furniture of a house at Northampton for W. J. Bassett Lowke 1916. Designed printed textiles for W. Foxton 1919. Gave up architecture and moved to Port Vendres, France, and painted water-colours 1920.

Exh. Memorial Exhibition, McLellan Galleries, Glasgow 1933 (catalogue).

Bib. TAYLOR, E. A. *A Neglected Genius, C. R. Mackintosh.* St. vol. CV 1933. PEVSNER, Nikolaus, *Ch. R. Mackintosh,* Milan 1950. HOWARTH, Thomas, *Charles Rennie Mackintosh and the Modern Movement,* London 1952.

FURNITURE

R 1 CABINET (H. 5 ft. 1 in. W. 3 ft. 3 in. D. 1 ft. 4 in.) white enamelled wood, the doors inlaid with opaque coloured glass. About 1902. Exhibited Turin 1902 and Zurich 1952. *Lent by the University of Glasgow.*

R 2 TEA TABLE (H. 2 ft. W. 1 ft. 7½ in. D. 3 ft.) white enamelled wood inlaid with ivory roses. About 1902. Exhibited Turin 1902. St. vol. XXVI 1902 p. 97 (*ill.*). *Lent by the University of Glasgow.*

R 3 TOILET TABLE AND MIRROR (H. 6 ft. 9 in. W. 2 ft. 2½ in. D. 2 ft.) white enamelled wood. About 1900. Exhibited Vienna 1900. Dek.K. vol. VII 1900–01 p. 175 (*ill.*). *Lent by the University of Glasgow.*

R 4 ARMCHAIR (H. 3 ft. 9 in. W. 2 ft. 2 in. D. 1 ft. 9 in.) white enamelled wood with stencilled canvas back. About 1902. Exhibited Turin 1902. St. vol. XXVI 1902 p. 96 (*ill.*). *Lent by the University of Glasgow.*

R 5 TABLE (H. 2 ft. 6½ in. W. 2 ft. 2 in.) ebonized oak. About 1908. Pevsner p. 114 (*ill.*). V. and A. Picture Book pl. 24. Made for music room Hous'hill, Nitshill. *Lent by the Glasgow School of Art.*

R 6 ARMCHAIR (H. 4 ft. 6½ in. W. 1 ft. 8½ in. D. 1 ft. 7 in.) oak (originally with lacquer panel) 1897. Exhibited A. and C. 1899 no. 444 and Vienna 1900. Dek.K. vol. VII 1900–01 p. 173 (*ill.*). V. and A. Picture Book pl. 24. *Lent by the Glasgow School of Art.*

R 7 CHAIR (H. 4 ft. 11½ in. W. 1 ft. 7 in. D. 1 ft. 5½ in.) oak with upholstered seat. About 1900. Exhibited Zurich 1952. St. Summer number 1901 pl. 113. Zurich catalogue pl. 6. *Lent by the Glasgow School of Art.*

R 8 ARMCHAIR (H. 2 ft. 8½ in. W. 1 ft. 10¼ in. D. 1 ft. 6 in.) laburnum wood with leather cushion. About 1897. Designed for the School of Art. *Lent by the Glasgow School of Art.*

R 9 ARMCHAIR (H. 3 ft. 9¼ in. W. 2 ft. 3½ in. D. 1 ft. 9 in.) ebonized wood with upholstered back and seat (re-covered). About 1902. *Lent by Walter W. Blackie, Esq., The Hill House, Helensburgh.*

R 10 CLOCK (H. 9 in. W. 4½ in. D. 4 in.) wood stained purple and black, inlaid with ivory. About 1902. Exhibited Glasgow 1933. *Lent by the University of Glasgow.*

METALWORK

R 11 LIGHT FITTING (H. 6½ in. Diam. 1 ft. 6¾ in.) brass. Made for the Lady Warden's Room, School of Art, about 1897. *Lent by the Glasgow School of Art.*

R 12 CRUET (H. 10¼ in. W. 11½ in. D. 3½ in.) silver plated nickel with ivory feet and stoppers, glass bottles and mustard pot. Made by Smith and Rait, Glasgow, about 1900. Designed for use in Miss Cranston's Tearooms. *Lent by Sir Muirhead Bone.*

R 13 SET OF CUTLERY. Made for Miss Cranston's Tearooms, about 1903. Pevsner p. 127 (*ill.*). *Lent by the Glasgow School of Art.*

- (*a*) Dinner fork and knife. Silver plated nickel with composition handle.
- (*b*) Fish fork and knife. Silver plated nickel.
- (*c*) Tea knife. Stainless steel blade with silver plated nickel hasp and composition handle.
- (*d*) Dessert spoon. Silver plated nickel.
- (*e*) Tea spoon. Silver plated nickel.

R 14 LIGHT FITTING (H. 10½ in. W. 7 in.) painted metal. Made for the library, School of Art, about 1908. *Lent by the Glasgow School of Art.*

R 15 CASKET (H. 3 in. W. 5 in. L. 12¾ in.) silver inlaid with semi-precious stones. Inscribed "This casket was presented to Sir James Fleming by the contractors on the occasion of the opening of the second portion of the Glasgow School of Art, fifteenth day of December nineteen hundred and nine A.D." Made by P. Wylie Davidson, 1909. *Lent by Captain Hamilton Fleming.*

MISCELLANEOUS

R 16 MIRROR (H. 2 ft. 8 in. W. 10 in.) mirror glass and stained glass. About 1900. Exhibited Zurich 1952. Zurich catalogue pl. 6. *Lent by the Glasgow School of Art.*

R 17 STENCIL DESIGN. Designed for use in The Hill House, Helensburgh about 1903. *Stencil lent by Walter W. Blackie, Esq.*

MARGARET MACDONALD

Designer, metalworker and embroideress, b. Newcastle-under-Lyme, Staffs, 1865; d. Chelsea, 1933. Educated at Glasgow School of Art. Designed and executed decorative metalwork with her sister Frances. Married C. R. Mackintosh 1900, and afterwards collaborated in all his work and considerably influenced his decoration. Her later work includes gesso panels and stained glass.

Exh. Memorial Exhibition, McLellan Galleries, Glasgow 1933.

FRANCES MACDONALD

Designer and metalworker, b. Newcastle-under-Lyme, Staffs, 1874; d. 1921. Educated Glasgow School of Art. Worked both alone and with her sister Margaret. Married J. Herbert McNair and afterwards collaborated with him in the design of furniture and stained glass. Taught enamelling, gold- and silver-smithing and metalwork at Glasgow School of Art from 1907.

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Margaret Macdonald

R 18 PANEL (H. 7 ft. W. 1 ft. 6 in.) stencilled canvas. About 1898. Exhibited Zurich 1952. *Lent by Dr. Thomas Howarth.*

R 19 PANEL (H. 3 ft. 8½ in. W. 3 ft. 7 in.) painted gesso. Designed for the "Rose Boudoir", Scottish Section, Turin 1902. St. vol. XXVI 1902 p. 93 (*ill.*). *Lent by the Glasgow School of Art.*

R 20 PANEL FROM A LAMPSHADE (H. 1 ft. 4½ in. W. 1 ft. 6¾ in.) silk with appliqué of silk, ribbon and braid, and decorated with glass beads. Made for The Hill House, Helensburgh, 1903. *Lent by Mrs M. N. Sturrock.*

Frances Macdonald

R 21 MIRROR FRAME "HONESTY" (H. 2 ft. 4 in. W. 2 ft. 5 in.) pure beaten tin. About 1897. St. vol. XI 1897 p. 87 (*ill.*). V. and A. Picture Book pl. 25. *Lent by the Glasgow Museum and Art Gallery.*

R 22 PAIR OF CANDLESTICKS (H. 1 ft. 7½ in. Diam. 1 ft. 1 in.) beaten brass. About 1897. Exhibited Vienna 1900. St. vol. XI 1897 p. 88 (*ill.*). *Lent by the Glasgow Museum and Art Gallery.*

Margaret and Frances Macdonald

R 23 SCONCE (Diam. 1 ft. 6 in.) beaten copper. About 1896. St. vol. XI 1897 p. 91 (*ill.*). *Lent by the Misses E. F. and F. L. H. Bonn.*

R 24 PAIR OF SCONCES (H. 2 ft. 6 in. W. 9¾ in.) beaten brass. About 1897. St. vol. XI 1897 p. 90 (*ill.*). *Lent by the Glasgow Museum and Art Gallery.*

R 25 PLAQUES (ea. H. 2 ft. 2 in. W. 6 in.) beaten copper. 1899. Exhibited Zurich 1952. *Lent by Dr. Thomas Howarth.*

TALWIN MORRIS

Designer, b. June 14 1865 ; d. Glasgow, 1911. Trained as an architect in the office of an uncle in Reading. On staff of the periodical *Black and White*. Became art director for Blackie and Sons 1890. A prolific designer of book bindings and covers. Designed some furniture, metalwork and stained glass.

R 26 CUPBOARD (H. 5 ft. 4 in. W. 2 ft. 2 in. D. 1 ft. 7½ in.) stained pine with beaten copper panel. *Lent by the Glasgow Museum and Art Gallery.*

R 27 MIRROR (H. 1 ft. 10 in. W. 1 ft. 2 in.) beaten copper frame. *Lent by the Glasgow Museum and Art Gallery.*

R 28 BLIND (L. 6 ft. 6½ in. W. 1 ft. 10½ in.) stencilled design on linen. *Lent by the Glasgow Museum and Art Gallery.*

JESSIE R. NEWBERY

Designer, embroideress and teacher, b. Paisley 1864. Daughter of William Rowat, manufacturer of Paisley shawls. Educated Paisley, Edinburgh, and Glasgow School of Art. Married Francis H. Newbery, principal of Glasgow School of Art 1889. Taught embroidery in the School from 1894–1908. After marriage did a great deal of embroidery and some textile design including damask linen. Later retired to Dorset where she now lives.

R 29 CUSHION COVER (2 ft. 3 in. square) linen embroidered in coloured wools. Embroidered by Edith Rowat, 1899. St. vol. XV 1899 p. 280 (*ill.*). *Lent by Mrs. M. N. Sturrock.*

R 30 COLLAR AND BELT (1 ft. ¾ in. x 2 ft. 4 in. and 2 in. x 2 ft. 5½ in.) satin with appliqué of silk and embroidery in coloured floss silks. Embroidered by the designer about 1900. *Lent by Mrs. Finlay.*

R 31 CUSHION COVER (H. 1 ft. 10 in. W. 2 ft. 1½ in.) linen with appliqué of linen and embroidery in coloured silks in satin stitch with border of needle weaving. Inscribed "SENSIM SED/PROPERE FLUIT/IRREMEABILIS/HORA CONSULE/NE PERDAS ABS/QUE LABORE DIEM. Embroidered by the designer about 1900. V. and A. Picture Book pl. 25. *Lent by Mrs. M. N. Sturrock.*

ANN MACBETH

Designer, embroideress and teacher, b. Bolton, September 25 1875; d. Carlisle, March 23 1948. The loss of sight in one eye in early childhood prevented stereoscopic vision and to this she attributed her leaning towards design and flat pattern. On the teaching staff of Glasgow School of Art for a number of years. Published *Educational Needlecraft* which together with her personal instruction of potential teachers had a wide influence. Later made her home and worked in Patterdale.

(For ecclesiastical work see Section Z.)

R 32 CUSHION COVER (1 ft. 10 in. square) linen embroidered in coloured floss silks and decorated with glass beads. Embroidered by the designer about 1902. *Lent by Mrs. M. N. Sturrock.*

R 33 CURTAIN (L. 5 ft. W. 3 ft. 5 in.) linen with appliqué of linen and embroidered in coloured silks and decorated with glass beads. Embroidered by the designer. *Lent by Mrs. M. N. Sturrock.*

FRANCES MARY TEMPLETON

Designer and embroideress. Student of Jessie R. Newbery.

R 34 TABLE RUNNER (L. 6 ft. 4 in. W. 1 ft. 3½ in.) linen embroidered in coloured floss silks. Embroidered by the designer about 1909. St. vol. L 1910 p. 129 (*ill.*). *Lent by Miss A. T. Anderson.*

JESSIE MARION KING

Designer, illustrator, bookbinder and fabric printer, b. Glasgow, March 20 1876; d. August 3 1949. Educated Glasgow School of Art. Won a travelling scholarship to Germany and Italy. Designed mural decorations for schools in Lanarkshire, and specialised in book illustration and jewellery. After her marriage to E. A. Taylor designed and executed hand-painted pottery and batik work. Published a number of books, including one on batik: *How Cinderella was able to go to the Ball*, 1932.

Bib. WATSON, Walter R. *Jessie M. King* in St. vol. XXVI 1902, p. 177.

R 35 FRAGMENT (H. 1 ft. 7½ in. W. 1 ft. 2 in.) block printed linen. Made by Alexander Morton and Co., 1908. *Lent by Morton Sundour Fabrics Ltd.*

R 36 BROOCH (Diam. 1⅛ in.) silver with enamelled decoration. Made by Liberty and Co., Birmingham hall-mark 1905-06. *Lent by Miss Helen Paxton-Brown.*

R 37 BUCKLE (L. 2⅜ in. W. 3 in.) silver, pierced, chiselled and enamelled. Made by Liberty and Co. Birmingham hall-mark 1906–07. *Lent by Miss Helen Paxton Brown.*

GEORGE WALTON

Architect and designer, b. Glasgow, June 3 1867; d. London, December 10 1933. Art education at evening classes at Glasgow School of Art. Set up as a designer and decorator under the title of George Walton and Co., Ecclesiastical and House Decorators, Glasgow, 1888. First Exhibited Arts and Crafts, London, 1890. Decorated and furnished a number of houses in the Glasgow area. Moved to London 1897. Opened a subsidiary shop in York 1898. Designed shop fronts, interiors and furniture for Kodaks at Brussels, Glasgow, Milan, Moscow, Vienna, and five London branches from 1897–1902. Exhibited in Budapest 1902. Designed and decorated a number of houses including "The Leys", Elstree, 1901, and "The White House", Shiplake, 1907–10. Architect and designer to the Central Liquor Traffic Control Board 1916–21. Textile designs for Morton Sundour Fabrics 1926–30.

Bib. PEVSNER, Nikolaus, *George Walton* in R.I.B.A. *Journal*, vol. XLVI April 1939.

FURNITURE

R 38 CABINET (H. 5 ft. W. 4 ft. D. 1 ft. 8 in.) walnut, glazed with clear, bent glass. Made by George Walton and Co. about 1900. St. Summer Number 1901 p. 204 (*ill.*). *Lent by Sir Ronald Davison, The White House, Shiplake.*

R 39 TABLE (H. 2 ft. 4 in. W. 3 ft. 3 in. D. 1 ft. 8 in.) birchwood inlaid with ebony, with recessed copper handles. About 1908. V. and A. Picture Book pl. 26. *Lent by Sir Ronald Davison, The White House, Shiplake.*

R 40 ARMCHAIR (H. 3 ft. 6 in. W. 2 ft. D. 1 ft. 5½ in.) birchwood stained black. About 1903. Sparrow (W. Shaw) *The British Home of Today* 1904 pl. F49. *Lent by Sir Ronald Davison, The White House, Shiplake.*

R 41 CHAIR (H. 3 ft. 6 in. W. 2 ft. D. 1 ft. 5½ in.) birchwood stained black. About 1903. *Lent by Sir Ronald Davison, The White House, Shiplake.*

R 42 TABLE "THE CLERKENWELL" (H. 2 ft. 4 in. W. 2 ft. 9 in.) mahogany, the top covered with leather. Designed for use in Kodak showrooms about 1898. Dek.K. vol. XI 1902–03 p. 205 (*ill.*). *Lent by Kodak Ltd.*

R 43 ARMCHAIR (H. 2 ft. 9 in. W. 2 ft. 3½ in. D. 2 ft.) ash. Designed for Miss Cranston's Tearooms, Buchanan Street, Glasgow, about 1897. St. Summer Number 1901 p. 196 (*ill.*). *Lent by Morton Sundour Fabrics Ltd.*

R 44 ARMCHAIR (H. 3 ft. 8 in. W. 2 ft. D. 1 ft. 4½ in.) mahogany with seat upholstered in fabric (see No. R 58). About 1900. Originally in the designer's possession. *Lent by Miss Cornelia Brookfield.*

METALWORK

R 45 CANDLESTICK (H. 1 ft. 9 in. W. 9 in.) polished iron and copper. About 1888. Exhibited A. and C. 1903 no. 360 m. *Lent by Sir Ronald Davison, The White House, Shiplake.*

R 46 CANDLESTICK "THE CAWDER" (H. 1 ft. 9 in. W. 9 in.) polished iron and copper. About 1888. A. and C. 1903 no. 360 m. V. and A. Picture Book pl. 26. *Lent by Sir Ronald Davison, The White House, Shiplake.*

R 47 FIRE DOGS (Finial H. 7 in. W. 8½ in.) wrought iron bracket with beaten copper finial set with coloured glass. Made by George Walton and Co. 1896 for J. Rowntree and Sons, Scarborough. *Lent by J. Rowntree and Sons.*

R 48 SET OF CUTLERY. Made by Comyns and Sons, 1902–3 for George Davison, Esq. Exhibited A. and C. 1903 no. 360 w. *Lent by Mrs. George Walton.*

(*a*) Fish knife and fork. Silver with mother-of-pearl handle. Engraved with scales and "D" inscribed.

(*b*) Table knife. Steel blade with silver hasp on ivory handle. "D" inscribed on hasp.

(*c*) Fruit knife and fork. Silver with bone handle stained buff. "D" inscribed.

(*d*) Knife. Steel blade with silver hasp on an ivory handle. "D" inscribed on hasp.

(*e*) Tea knife. Steel blade with silver hasp on a bone handle stained green. "D" inscribed on hasp.

(*f*) Fork. Silver. "D" inscribed on shaft.

(*g*) Table spoon. Silver. "D" inscribed on handle.

(*h*) Dessert spoon. Silver. "D" inscribed on handle.

(*i*) Coffee spoon. Silver. "D" inscribed on handle.

R 49 CHANDELIER (H. 2 ft. 4 in. W. 2 ft. 2 in.) polished iron and copper. About 1908. *Lent by Sir Ronald Davison, The White House, Shiplake.*

GLASS

R 50 VASE (H. 1 ft. Diam. 7 in.) greenish bubbled glass ("Clutha"), made by James Couper and Sons, Glasgow, about 1896. *Lent by J. Rowntree and Sons.*

R 51 VASE (H. 1 ft. 2 in. Diam. 7 in.) greenish bubbled glass ("Clutha"), made by James Couper and Sons, Glasgow, about 1896. *Lent by J. Rowntree and Sons.*

R 52 VASE (H. 5½ in. Diam. 4 in.) greenish bubbled glass ("Clutha"), made by James Couper and Sons, Glasgow, about 1896. *Lent by Mrs. George Walton.*

R 53 SET OF TABLE GLASS, green clear glass, probably made by James Powell and Sons. Exhibited A. and C. 1903 no. 360 i. *Lent by Mrs. George Walton.*

(*a*) Ice Plate (H. 1 in. Diam. 5¼ in.)
(*b*) Finger Bowl (H. 2¼ in. Diam. 4¾ in.)
(*c*) Wine Glass (H. 6 in. Diam. 3½ in.)
(*d*) Wine Glass (H. 5 in. Diam. 3 in.)
(*e*) Port Glass (H. 5½ in. Diam. 2½ in.)
(*f*) Tumbler (H. 5 in. Diam. 3 in.)
(*g*) Small Tumbler (H. 3¼ in. Diam. 2½ in.)
(*h*) Champagne Glass (H. 6 in. Diam. 3 in.)

R 54 VASE AND COVER (H. 11½ in. Diam. 7½ in.) clear glass with wrought handles and decoration on cover. Made by Venetian glass blowers, Italian Exhibition, Earl's Court, 1904. Exhibited A. and C. 1906 no. 385. St. vol. XXXVII p. 223 (*ill.*). *Lent by Mrs. George Walton.*

R 55 VASE AND COVER (H. 11 in. Diam. 7 in.) clear glass with wrought handles and decoration on cover. Made by Venetian glass blowers, Italian Exhibition, Earl's Court, 1904. *Lent by Mrs. George Walton.*

R 56 VASE AND COVER (H. 1 ft. 1 in. Diam. 9 in.) clear glass with wrought handles, decoration partly in blue and partly gilt. Made by Venetian glass blowers, Italian Exhibition, Earl's Court, 1904. *Lent by Mrs. George Walton.*

TEXTILES, CARPETS AND WALLPAPERS

R 57 FURNISHING FABRIC (H. 2 ft. 10½ in. W. 6 ft. 10 in.) hand stencilled linen. About 1900. Sparrow (W. Shaw) *The British Home of Today* 1904 pl. C25. [T.65–1946]

R 58 FURNISHING FABRIC (W. 4 ft. 5 in. L. 4 ft. 4½ in.) machine woven silk and linen tissue. Made by Alexander Morton and Co. about 1900. (See No. R 44.) [T.64–1946]

R 59 RUG (W. 2 ft. 11 in. L. 9 ft. 1 in.) hand-knotted woollen pile. Made by Alexander Morton and Co. about 1908. *Lent by Sir Ronald Davison, The White House, Shiplake.*

R 60 WALLPAPER "THE RAMBLER ROSE" (3 versions) (ea. H. 3 ft. W. 2 ft. 4 in.) hand printed by Jeffrey and Co. 1905, A.J. 1905 p. 284 (*ill.*). [E.2344, 2345 and 2346–1932]

[This section should have included the work of J. Herbert McNair, but furniture originally in the possession of the designer and now owned by Mrs. S. K. Jubb was traced too late for inclusion in the exhibition. St. Summer Number 1901 pp. 117, 118 and 119 (*ill.*).]

S C. F. A. VOYSEY

ARCHITECT and designer, b. Hessle, nr. Hull, May 28 1857; d. Winchester, February 12 1941. Educated privately and at Dulwich College. Articled to J. P. Seddon 1874. Assistant to Saxon Snell 1879. Assistant to George Devey 1880–81. Set up practice 1882. Designed first wallpapers and textiles (under the influence of A. H. Mackmurdo) 1883. Joined the Art Workers' Guild 1884. Built first house 1888. First exhibited furniture at Arts and Crafts Exhibition 1893. From then until 1914 designed a large number of houses both in England and abroad and also furniture, textiles, etc. Chief designer to Liquor Control Board (Carlisle) 1915–19. Master of the Art Workers' Guild 1924. Fellow of the R.I.B.A. 1929. Royal Designer for Industry 1936. Royal Gold Medal, R.I.B.A. 1940.

Wrote extensively on economic theories related to the decorative arts. Publications include "Individuality", Chapman and Hall, 1915.

Exh. London. Batsford Gallery, 1931 (catalogue).
Bib. BETJEMAN, J. *C. F. A. Voysey*, in *Arch. Rev.*, vol. LXX 1931, p. 93.

FURNITURE AND WOODWORK

S 1 SIDEBOARD (H. 7 ft. 7 in. W. 5 ft. 5 in. D. 1 ft. 9 in.) oak with brass hinges and fittings. Made by C. F. Nielsen about 1900 for W. Ward Higgs, Esq. Dek.K. vol. XI 1902–3. p. 366 (*ill.*). *Lent by Mrs. J. Bottard.*

S 2 WRITING DESK (H. 5 ft. 6 in. W. 2 ft. 10 in. D. 2 ft. 9 in.) oak with brass hinges and fittings. Made by W. H. Tingey 1896 for W. Ward Higgs, Esq. St. vol. VII 1896 p. 217 (*ill.*). V. and A. Picture Book pl. 23. *Lent by Mrs. J. Bottard.*

S 3 CABINET (H. 4 ft. 4 in. W. 2 ft. 10 in. D. 1 ft. 5 in.) oak with brass fittings. Inscribed "Kelmscott Chaucer". Made by J. Coote 1899, for W. Ward Higgs, Esq., to contain a set of Kelmscott Chaucer. Exhibited A. and C. 1899 no. 438. St. vol. XVIII 1899–1900 p. 42 (*ill.*). *Lent by Mrs. J. Bottard.*

S 4 CHAIR (H. 3 ft. 2 in. W. 2 ft. 1 in. D. 1 ft. 10 in.) oak. Dek.K. vol. I 1897–98 p. 259 (*ill.*). *Lent by Mrs. J. Bottard.*

S 5 CHAIR (H. 4 ft. 6½ in. W. 2 ft. ½ in. D. 1 ft. 5½ in.) oak with rush seat. Made by C. F. Nielsen about 1903. *Lent by Mrs. Mary Francis.*

S 6 CHAIR (H. 3 ft. 5 in. W. 2 ft.) oak with leather seat. Made by C. F. Nielsen about 1902. Exhibited A. and C. 1903 no. 105. *Lent by Mrs. J. Bottard.*

S 7 CHAIR (H. 4 ft. 4 in. W. 1 ft. 5 in.) oak with rush seat. Made by Story and Co. 1899. Exhibited A. and C. 1899 no. 252. St. vol. XVIII 1899–1900 p. 43 (*ill.*). V. and A. Picture Book pl. 23. *Lent by Mrs. J. Bottard.*

S 8 OCTAGONAL STRING BOX (H. 8¾ in. W. 10½ in.) marquetry of sycamore and other woods. Made by William Hall 1896. Exhibited A. and C. 1896 no. 329. Dek.K. vol. I 1897–98 p. 258 (*ill.*). *Lent by C. Cowles Voysey, Esq.*

S 9 CLOCK (H. 1 ft. 4 in. W. 7¾ in.) ebony with inlaid ivory numerals and with yellow silk inset in the top, surmounted by a brass ball. Made by C. F. Nielsen about 1906. Gloag, J. *English Tradition in Design* 1946 pl. 45. *Lent by Miss P. M. A. Voysey.*

Also designed furniture for J. S. Henry, A. W. Simpson, and piano cases for Collard and Collard, Bechstein and the Aeolian Co., which have not been traced.

METALWORK

S 10 TOAST RACK (H. 5 in. W. 7½ in.) silver plated nickel. Made about 1900. Pevsner N. *Pioneers of Modern Design.* New York 1949 p. 88 (*ill.*). *Lent by C. Cowles Voysey, Esq.*

S 11 JUG (H. 8 in. W. 3½ in.) silver. About 1896. Art Chronicle Nov. 1909 p. 37 (*ill.*). *Lent by C. Cowles Voysey, Esq.*

S 12 TEAPOT (H. 5½ in. W. 7 in.) brass. About 1896. *Lent by Ronald D. Simpson, Esq.*

S 13 EGG CUP (H. 4¾ in. W. 2¾ in.) silver. The Art Chronicle Nov. 1909 p. 37 (*ill.*). *Lent by Miss P. M. A. Voysey.*

S 14 CUTLERY, silver plated. Maker's mark "C.W.F." Art Chronicle Nov. 1909 p. 38 (*ill.*). *Lent by Mrs. E. A. Donat.*

S 15 HAND BELL (H. 6 in. W. 4 in.) bronze, about 1900. *Lent by Mrs. George Walton.*

S 16 PEN TRAY (H. 1½ in. W. 2 in. L. 10¼ in.) brass, 1903. Exhibited A. and C. 1903. St. vol. XXVIII 1903 p. 28 (*ill.*). *Lent by Miss P. M. A. Voysey.*

S 17 CLOCK (H. 1 ft. 4 in. W. 18 in.) metal, about 1896. Inscribed "TEMPUS FUGIT" in place of numerals. Mod. St. vol. VI 1904 pl. 159. *Lent by Mrs. E. A. Donat.*

S 18 FIRE DOGS AND IRONS, brass, about 1903. *Lent by the late Percy Heffer, Esq.*

Also designed metalwork for Bainbridge Reynolds and grates for J. P. White, Barnard and Sons, and Longden and Co., which have not been traced.

TEXTILES

S 19 HANGING (L. 5 ft. 9½ in. W. 4 ft. 3 in.) wool tissue. Made by Alexander Morton and Co. 1897. Dek.K. vol. I 1897–98 p. 265 (*ill.*). *Lent by C. Cowles Voysey, Esq.*

S 20 HANGING (L. 4 ft. 7 in. W. 4 ft. 1 in.) silk and wool double cloth. Made by Alexander Morton and Co. 1897. Dek.K. vol. I 1897–98 p. 266 (*ill.*). Also adapted by H. Maclachlan as a leno 1898. *Lent by C. Cowles Voysey, Esq.*

S 21 HANGING "THE DAISY" (L. 4 ft. 5½ in. W. 4 ft. 3 in.) silk and wool tissue. Made by Alexander Morton and Co. about 1898. Also used as Essex and Co. wallpaper 1898. *Lent by C. Cowles Voysey, Esq.*

S 22 HANGING "THE OWL" (L. 4 ft. 9 in. W. 4 ft. 3 in.) woollen cloth tissue. Made by Alexander Morton and Co. 1898. Dek.K. vol. I 1897–98 p. 273 (*ill.*). Also used as Essex and Co. "Owl" wallpaper. *Lent by C. Cowles Voysey, Esq.*

S 23 HANGING (L. 4 ft. 2 in. W. 4 ft. 1 in.) silk and wool double cloth. Made by Alexander Morton and Co. 1898. *Lent by Miss P. M. A. Voysey.*

S 24 HANGING (L. 4 ft. 9 in. W. 4 ft.) silk and wool tissue. Made by Alexander Morton and Co. 1899. Exhibited A. and C. 1899. St. vol. XVIII 1899–1900 p. 39 (*ill.*). V. and A. Picture Book pl. 22. Also woven as leno. *Lent by C. Cowles Voysey, Esq.*

S 25 HANGING (L. 4 ft. 7½ in. W. 4 ft. 3 in.) wool tissue. Made by Alexander Morton and Co. about 1900. *Lent by C. Cowles Voysey.*

S 26 TEXTILE FRAGMENTS

(*a*) (H. 1 ft. 8 in. W. 1 ft. 7 in.) printed cotton, about 1890. *Lent by C. Cowles Voysey.*

(*b*) (H. 1 ft. 1 in. W. 1 ft. 8 in.) silk damask. Probably made by the St. Edmundsbury Weavers 1905. Originally Essex and Co. wallpaper 1903. Mod. St. vol. V p. 43. *Lent by C. Cowles Voysey, Esq.*

(*c*) (H. 1 ft. 9 in. W. 1 ft. 8 in.) silk and wool tissue. Made by Alexander Morton and Co. 1899. Exhibited St. Louis 1904. Catalogue p. 258. *Lent by C. Cowles Voysey, Esq.*

(*d*) (H. 2 ft. 3 in. W. 2 ft.) machine printed cotton. Made by Newman Smith and Newman 1897. Dek.K. vol. I 1897–98. p. 258 (*ill.*). *Lent by C. Cowles Voysey, Esq.*

(*e*) (H. 2 ft. 10 in. W. 2 ft.) printed cotton. Probably made by G. P. and J. Baker about 1897. *Lent by C. Cowles Voysey, Esq.*

(*f*) (H. 2 ft. 8 in. W. 3 ft. 2 in.) printed cotton. Probably made by Liberty and Co. 1900. *Lent by C. Cowles Voysey, Esq.*

(*g*) "Cumberland Print" (H. 2 ft. 10 in. W. 2 ft.) printed cotton. Made by Morton Sundour Fabrics about 1914. *Lent by C. Cowles Voysey, Esq.*

(*h*) (H. 1 ft. W. 1 ft. 3 in.) printed cotton. Made by G. P. and J. Baker about 1900. *Lent by C. Cowles Voysey, Esq.*

(*i*) (H. 1 ft. W. 1 ft. 3 in.) printed linen. Made for Müntzer and Co. about 1902. *Lent by C. Cowles Voysey, Esq.*

(*j*) "The House that Jack Built" (H. 2 ft. 10 in. W. 1 ft. 3 in.) machine printed cotton, about 1920. [T.128–1937]

S 27 FRAGMENTS OF CURTAIN FABRIC, machine woven madras muslin (leno) made by Alexander Morton and Co., Darvel.

(*a*) (H. 3 ft. 11 in. W. 5 ft. 10 in.) about 1898. Also used as frieze. St. vol. XVIII 1899–1900 p. 47 (*ill.*). *Lent by Mrs. J. Bottard.*

(*b*) "Malmsley" (H. 3 ft. 3 in. W. 2 ft.) 1899.

(*c*) "Seven Sisters" (H. 3 ft. 2 in. W. 2 ft. 2½ in.) 1898. Also produced as a woven cotton by Alexander Morton and Co.

(*d*) "Cloudland Frieze" (H. 2 ft. 10½ in. W. 1 ft. 10½ in.) 1899. Originally produced as a woven cotton by Alexander Morton and Co., Dec. 1897.

(*e*) "Martello" (H. 3 ft. W. 2 ft.) 1898.

(*f*) "Heylaugh" (H. 1 ft. 2 in. W. 1 ft. 9½ in.) 1898. Also used as Essex and Co. wallpaper. See Dek.K. vol. I p. 275 (*ill.*).

(*g*) (H. 2 ft. 3 in. W. 1 ft. 10½ in.) 1899. Also used as Essex and Co. wallpaper. See Dek.K. vol. I p. 274 (*ill.*).

(*h*) (H. 1 ft. 9 in. W. 1 ft. 10½ in.) 1898.

(*i*) (H. 8½ in. W. 10½ in.) 1898. Originally produced as a silk and wool double cloth by Alexander Morton and Co., 1896.

(*j*) (H. 12½ in. W. 12 in.) 1898.

(*k*) (H. 1 ft. 5½ in. W. 11½ in.) 1898.

(*l*) (H. 2 ft. 11 in. W. 1 ft. 10 in.) 1899. Also used as Essex and Co. wallpaper "Mimosa", 1896.

(*m*) (H. 2 ft. 8¾ in. W. 1 ft. 11 in.) 1899. Also produced as a silk and wool double cloth, 1899.

(*n*) (H. 1 ft. 2 in. W. 1 ft.) 1898.

(*o*) "Elysium" (H. 1 ft. 11 in. W. 1 ft.) 1898. Originally produced as a silk and wool double cloth about 1896.

(*p*) (H. 2 ft. 1 in. W. 1 ft. 8 in.) 1898.

(*q*) "Anglian" (H. 1 ft. 3 in. W. 1 ft. 10 in.) 1899.

(*r*) "Daisy" (H. 1 ft. 3 in. W. 1 ft. 10½ in.) 1898. Also used as Essex and Co. wallpaper, 1897–98.

(*s*) (H. 1 ft. 10½ in. W. 1 ft. 5 in.) 1899. Also used as Essex and Co. wallpaper, 1896.

(*t*) (H. 1 ft. 10 in. W. 1 ft. 7 in.) 1898. Also used as printed velveteen by G. P. and J. Baker Ltd., 1897. Dek.K. vol. I p. 269 (*ill.*).

(b)—(t) lent by Morton Sundour Fabrics Ltd.

Also designed textiles for Wylie and Lochhead, Stead McAlpine and A. H. Lee, and embroideries worked by the designer and Mrs. Reynolds Stephens, which have not been traced.

WALLPAPERS

S 28 WALLPAPERS, hand printed by Essex and Co. *Lent by Morton Sundour Fabrics Ltd.*

(*a*) "The Glade" (H. 2 ft. 2¾ in. W. 1 ft. 7 in.) 1897. Also produced as a woven textile 1898 and as a leno 1899. D.K. vol. V 1902–03 p. 233 (*ill.*).

(*b*) "The Merle" (H. 2 ft. 2½ in. W. 1 ft. 9 in.) about 1901.

(*c*) "The Nure" (H. 2 ft. 1 in. W. 1 ft. 6¾ in.) about 1899. Exhibited A. and C. 1899. St. vol. XVIII 1899–1900 p. 48 (*ill.*).

(*d*) "The Libra" (H. 2 ft. 8 in. W. 1 ft. 8¾ in.) 1901.

(*e*) "The Xipon" (H. 2 ft. 2½ in. W. 1 ft. 6¾ in.) 1899. A. and C. 1899. St. vol. XVIII 1899–1900 p. 49 (*ill.*).

(*f*) "The Briar" (H. 2 ft. 3 in. W. 1 ft. 9 in.) 1901.

(*g*) "The Gidus" (H. 2 ft. 3 in. W. 1 ft. 9 in.) 1901.

(*h*) "The Aylmer" (H. 2 ft. 4¼ in. W. 1 ft. 6½ in.) about 1896.

(*i*) "The Ilmore" (H. 2 ft. 6 in. W. 1 ft. 9 in.) about 1897.

(*j*) "The Maestro" (H. 3 ft. 5½ in. W. 1 ft. 8¾ in.) about 1899.

(*k*) "The Teynham" (H. 2 ft. 6 in. W. 1 ft. 8¾ in.) about 1903. Mod. St. vol. V p. 43 (*ill.*).

(*l*) "The Fairyland" (H. 2 ft. 6 in. W. 1 ft. 9 in.) about 1896.

(*m*) "The Saladin" (H. 2 ft. 3½ in. W. 1 ft. 9 in.) 1897. Also produced as a linen by Stead McAlpine.

(*n*) "The Galahad" (H. 2 ft. 3¾ in. W. 1 ft. 9 in.) about 1899.

(*o*) (H. 2 ft. 3¾ in. W. 1 ft. 7 in.) about 1896. Also produced as a silk fabric by Alexander Morton and Co. St. vol. IX 1896–97 p. 191 (*ill.*).

(*p*) "The Morgiana" (H. 2 ft. 3 in. W. 1 ft. 9 in.) about 1901.

(*q*) "The Tokio" (H. 2 ft. 5 in. W. 1 ft. 8¾ in.) 1898.

(*r*) "The Lerena" (H. 2 ft. 5½ in. W. 1 ft. 6¾ in.) about 1897.

(*s*) "The Cesifel" (H. 2 ft. 6¼ in. W. 1 ft. 8¾ in.) about 1898.

(*t*) "The Grategus" (H. 2 ft. 3 in. W. 1 ft. 9 in.) 1901. Exhibited Turin 1902. D.K. vol. XI 1902–03 p. 216 (*ill.*).

(*u*) "The Wild Olive" (H. 2 ft. 5¾ in. W. 1 ft. 7 in.) about 1900.

(*v*) "The Tierney" (H. 2 ft. 4½ in. W. 1 ft. 7 in.) about 1897.

(*w*) "The Savaric" (H. 2 ft. 5½ in. W. 1 ft. 9 in.) about 1897. Dek.K. vol. I 1896–97 p. 273 (*ill.*).

(*x*) "The Wykehamist" (H. 2 ft. 5¾ in. W. 1 ft. 8 in.) 1897. Also produced as a carpet by Tomkinson and Adam (No. S. 33).

(*y*) "The Columba" (H. 2 ft. 5¾ in. W. 1 ft. 6¾ in.) about 1898.

(*z*) "The Gordon" (H. 2 ft. 5½ in. W. 1 ft. 6¾ in.) about 1897.

(*aa*) "The Iolanthe" (H. 2 ft. 5½ in. W. 1 ft. 9 in.) about 1897.

(*bb*) "The Adam" (H. 2 ft. 5 in. W. 1 ft. 7 in.) about 1897.

Also designed wallpapers for the Anaglypta Co., Lincrusta, Jeffrey and Co., and Woollams, which have not been traced.

CARPETS

S 29 "THE RIVER MAT" (L. 8 ft. W. 4 ft.) hand-knotted wool. Made by Yates and Co. 1903. Exhibited A. and C. 1903 no. 394 kk. *Lent by Miss P. M. A. Voysey.*

S 30 CARPET AND BORDER "THE WYKEHAMIST" (L. 4 ft. 7 in. W. 3 ft. 9 in.) machine-woven Axminster. Made by Tomkinson and Adam, Kidderminster, 1897. *Lent by Tomkinsons Ltd.* (See S 28 *x*.)

S 31 CARPET AND BORDER "GREEN PASTURES" (L. 4 ft. 7 in. W. 3 ft. 9 in.) machine-woven Axminster. Made by Tomkinson and Adam, Kidderminster, 1896. Exhibited A. and C. 1896. St. vol. IX 1896–97 p. 190 (*ill.*). *Lent by Tomkinsons Ltd.*

S 32 CARPET AND BORDER (L. 4 ft. 6 in. W. 3 ft. 9 in.) machine-woven Axminster. Made by Tomkinson and Adam, Kidderminster, 1896. Exhibited A. and C. 1896. St. vol. IX 1896-97 p. 191 (*ill.*). *Lent by Tomkinsons Ltd.*

S 33 CARPET AND BORDER (L. 4 ft. 6 in. W. 3 ft. 9 in.) machine-woven Axminster. Made by Tomkinson and Adam, Kidderminster, 1897. *Lent by Tomkinsons Ltd.*

MISCELLANEOUS

S 34 BELL PULL (L. 4 ft. 2 in. W. 4 in.) cotton cloth tissue with brass ends, about 1902. Dek.K. vol. XIV 1906 p. 203 (*ill.*). *Lent by C. Cowles Voysey, Esq.*

S 35 COFFEE POT AND SUGAR BASIN (H. 8 in. W. 6½ in. and H. 5¼ in. W. 5 in.) earthenware with transfer printed and painted decoration. Made by Wedgwoods about 1900. *Lent by Miss P. M. A. Voysey.*

S 36 TILES (7) "THE LABOURS" (ea. H. 5 in. W. 5 in.). Made by Pilkingtons probably about 1900. *Lent by the Nordenfjeldske Kunstindustrimuseum, Trondheim.*

THE COTSWOLD SCHOOL AND ITS PRECURSORS

THE exhibits in this Section stem from the original association of Ernest Gimson, Sidney Barnsley, Mervyn Macartney, W. R. Lethaby and R. (later Sir Reginald) Blomfield, who banded together in 1890 to form "Kenton and Co.", furniture designers and makers, named after a street near the firm's workshops in Bloomsbury. Four or five cabinet makers were employed, and the work was carried out under the personal supervision of each designer. In 1891 a successful exhibition was held at Barnard's Inn, but in 1892 the firm came to an end because of insufficient capital.

In 1893, Gimson, together with Sidney and Ernest Barnsley, moved to Ewen, near Cirencester, and in the following year went to Pinbury, in Gloucestershire, where they set up a small workshop together. For some years thereafter, Gimson was primarily concerned with architecture, decorative plaster-work and making turned ash chairs, although he did a certain amount of furniture designing. The two Barnsleys devoted a great deal of their time to making furniture, and evolved many designs which served as prototypes for later productions. In 1901, Peter Waals, an experienced Dutch cabinet-maker, was engaged, and became foreman-in-charge of a small workshop in Cirencester, which was opened temporarily while larger workshops were being prepared at Daneway House, Sapperton. When these opened in March 1902 the Cirencester workshops were closed, and in 1903 Gimson and the Barnsleys settled permanently at Sapperton. For one or two years Ernest Barnsley was in partnership with Gimson, but gave it up to return to practise as an architect. Sidney Barnsley, although always in the closest contact with Gimson, did not take part in the venture, but had a small workshop nearby.

Gimson and the Barnsleys were united in believing that furniture design must arise out of an intimate knowledge of the processes of production and a respect for materials used. Gimson interpreted this by designing in conjunction with his craftsmen, often making modifications as the work progressed. Sidney Barnsley, on the other hand, preferred to carry out his designs unaided.

Exh. Cheltenham, *An Exhibition of Cotswold Craftsmanship*, July, 1951. (Catalogue).

Bib. BLOMFIELD, R. *Memoirs of an Architect*, London 1924. DERRICK, Freda, *A Morris Pilgrimage, from Red House to Inglewood*, in *The Illustrated Carpenter and Builder*, July-December, 1947.

WILLIAM RICHARD LETHABY

Architect, designer, teacher, lecturer and writer on art and architecture, b. Barnstaple, January 18 1857; d. London, July 17 1931. Studied at a local art school, worked in office of Alexander Lauder, a Barnstaple architect, and later went to the office of Richard Waite of Derby. Won the Soane medal of the R.I.B.A. 1879. Won Pugin studentship and was invited to join Norman Shaw's office, where he became principal assistant 1881–1893. Organiser and joint principal with George Frampton of the new L.C.C. Central School of Arts and Crafts 1894. First Professor of Design at the Royal College of Art 1900. Surveyor to the Dean and Chapter of Westminster Abbey 1906.

Was greatly influenced by Webb, and joined him and Morris on the Committee of the Society for the Protection of Ancient Buildings 1893. A founder-member of the Art Workers' Guild, and Master 1911. President of the Arts and Crafts Exhibition Society and one of the founders of the Design in Industry Association 1916. In addition to his work with "Kenton and Co.", he designed furniture for Marsh, Jones and Cribb of Leeds, and J. P. White of Bedford, metalwork (mostly fireplaces) for Longden and Co., Coalbrookdale, and T. Elsley, painted pottery and tiles for Wedgwoods, woodwork for Messrs. Farmer and Brindley, and leadwork for Wenham and Waters. Also designed embroideries.

Bib. BLOMFIELD, Sir Reginald, *W. R. Lethaby*, in R.I.B.A. Journal, Feb. 1932. ROOKE, Noel, *The Work of Lethaby, Webb and Morris* in R.I.B.A. Journal, March 1950.

(For ecclesiastical work see also Section Z.)

T 1 SIDEBOARD (H. 5 ft. 9 in. W. 8 ft. 5¾ in. D. 1 ft. 11 in.) oak, carved and inlaid with ebony, sycamore and bleached mahogany. About 1900. Made for Melsetter House, Hoy, Orkneys. *Lent by the Trustees of the Middlemore Estates.*

ERNEST WILLIAM GIMSON

Architect and designer, b. Leicester, December 21 1864 ; d. Sapperton, August 12 1919. Articled to Isaac Barradale, a Leicester architect about 1881–1884, also studying at the local art school. Met Morris 1884, and on his advice was articled to J. D. Sedding 1886–1888, where he met Ernest Barnsley. While with Sedding learnt to make traditional turned ash chairs with Phillip Clissett, of Bosbury, Herefordshire, and did plaster-work with Messrs. Whitcombe and Priestley, also designing embroideries.

From 1901 onwards, Gimson gathered around him a number of skilled craftsmen, including Ernest Smith, Harry Davoll, Fred Gardiner and Percy Burchett, woodworkers, and after 1903, when Gimson first took up metalworking, Alfred Bucknell, who was in charge of the blacksmiths' section. At Gimson's death, the Daneway House workshops were closed, but for several years thereafter, his craftsmen continued to work under the direction of Peter Waals at Chalford. Several of them to this day keep his traditions alive in the Cotswolds.

Though Gimson never actually executed any of his designs, and made nothing himself except the turned ash chairs, he had a genius for understanding craft processes and adjusting his designs to the requirements of the material.

Bib. Ernest Gimson, his Life and Work, London 1924.

(For ecclesiastical work see Section Z.)

T 2 CABINET AND STAND (H. 3 ft. 10½ in. W. 2 ft. 4¾ in. D. 1 ft. 2 in.) brown ebony inlaid with mother-of-pearl, and with bright iron handles. Made at the Daneway House Workshops, 1908. *Life and Work* pl. 29. Exhibited Cheltenham 1951 no. 63. V. and A. Picture Book pl. 32. *Lent by the Leicester Museum and Art Gallery.*

T 3 CAKE STAND (H. 3 ft. 3 in.) walnut. Made at the Daneway House Workshops about 1905. Exhibited Cheltenham 1951 no. 58. *Lent by Mrs. St. John Hornby.*

T 4 BOX (H. 1 ft. 1½ in. W. 1 ft. 7 in. D. 10 in.) ebony inlaid with ivory and silver. Made at the Daneway House Workshops about 1910. *Life and Work* pl. 39(b). Exhibited Cheltenham 1951 no. 65. *Lent by the Leicester Museum and Art Gallery.*

T 5 BOX (H. 4 in. W. 7¼ in. D. 3¼ in.) ebony inlaid with ivory and palm. Made under the designer's supervision at the Daneway House Workshops about 1908. Life and Work 1924 pl. 39(a). *Lent by Mrs. F. L. Griggs.*

T 6 THREE-BRANCH CANDELABRA (2) (H. 1 ft. 9 in.) black and brown ebony, inlaid with ivory with tooled brass candle sockets. Made at the Daneway House Workshops about 1910. Exhibited Cheltenham 1951 no. 44. *Lent by Humphrey Gimson, Esq.*

T 7 THREE-BRANCH CANDELABRUM (H. 1 ft. 2⅜ in. W. 1 ft. 2⅜ in. D. 6⅞ in.) Sherardised steel with engraved decoration. Made at the Daneway House blacksmiths' shop about 1908. *Lent by Mrs. F. L. Griggs.*

T 8 TOASTING FORK (L. 2 ft. 3½ in. W. 1 ft. 8¼ in.) polished wrought iron. Made by Alfred Bucknell 1905. Exhibited N.Z. 1906. *Lent by Miss Thackeray Turner.*

T 9 PAIR OF FIRE DOGS (H. 2 ft. 4 in. W. 1 ft. 2½ in. D. 2 ft. 3 in.) polished steel with pierced and engraved decoration. Made in the Daneway House blacksmiths' shop about 1910. *Life and Work* pl. 24. *Lent by Mrs. F. L. Griggs.*

T 10 FIRE IRONS AND STAND (H. 3 ft. W. 1 ft. 2½ in.) polished steel with engraved decoration. Made by the Daneway House Workshops about 1910. Exhibited Cheltenham 1951 no. 209. *Lent by Mrs. W. A. Cadbury.*

T 11 TRIVET (H. 1 ft. 1 in.) polished steel. Made by Alfred Bucknell about 1910. Exhibited Cheltenham 1951 no. 216. *Lent by Basil L. Gimson, Esq.*

T 12 SCONCE (H. 1 ft. W. 7½ in.) silver-plated copper and brass, with pierced and chased decoration. Made in the Daneway House blacksmiths' shop about 1910. *Lent by Mrs. Edward Reynolds.*

T 13 SIDEBOARD CLOTH (L. 3 ft. 4 in. W. 2 ft. 1 in.) linen embroidered in coloured silks. Embroidered by Margaret Gimson about 1900. *Lent by Basil L. Gimson, Esq.*

ERNEST ARTHUR BARNSLEY

Architect and designer, b. February 17 1863 ; d. Sapperton, January 9 1926. Articled to J. D. Sedding. Established a practice in Birmingham about 1892. Moved to Ewen 1893, Sapperton 1903. Did much architectural work for the S.P.A.B. Rarely designed furniture except for his own houses.

T 14 CUPBOARD (H. 6 ft. 3 in. W. 3 ft. 9 in. D. 1 ft. 5¾ in.), oak, carved and unpolished, the fittings of oak. 1899. Made for Stoneywell Cottage, Markfield. *Lent by Basil L. Gimson, Esq.*

SIDNEY BARNSLEY

Architect, designer and craftsman, b. February 25 1865 ; d. Sapperton, September 25 1926. Articled to Norman Shaw. Travelled in Greece, and on return built a church in the Byzantine style in Kent about 1890. Thereafter worked occasionally as an architect but concentrated on furniture designing and making. Never designed for other craftsmen and executed only his own designs. After the death of Gimson made very little furniture but concentrated on finishing Gimson's unfinished architectural work, including work at Bedales.

T 15 GATE-LEG TABLE (H. 2 ft. 5 in. W. 3 ft. ½ in. D. 2 ft. 6 in.). Made by the designer at the Pinbury Workshops about 1894. Exhibited Cheltenham 1951 no. 55. *Lent by Mrs. St. John Hornby.*

T 16 CORNER CUPBOARD (H. 6 ft. 5 in. W. 3 ft. 6 in. D. 1 ft. 10 in.) oak carved, with fittings of oak. Made by the designer at the Pinbury Workshops about 1898. *Lent by Lady Llewellyn Smith.*

U EDWARDIAN FURNITURE

As the furniture of the Glasgow School is shown in Section R, of C. F. A. Voysey in Section S, and of Ernest Gimson and the Barnsleys in Section T, this section merely groups together the work of three independent and unrelated designers.

AMBROSE HEAL

Furniture designer, b. London, September 3 1872. Educated Marlborough and Slade School. Served apprenticeship as a cabinet-maker 1890–93. Entered firm of Heal and Son 1893. Began to design furniture in 1896 and has done so continuously ever since. Member of the Art Workers Guild. Vice-President Design and Industries Association. Knighted 1933. Royal Designer for Industry 1939.

Bib. WHITE, Gleeson, *A note on simplicity of design in furniture.* Heal, London 1898. BOUMPHREY, Geoffrey, *The Designers I. Ambrose Heal*, in *Arch. Rev.* vol. LXXVIII 1935.

U 1 BLANKET CHEST (H. 3 ft. W. 4 ft. D. 1 ft. 9 in.) oak inlaid with ebony, pewter and mother-of-pearl. Made by Heal and Son about 1899. *Lent by Mrs. M. W. Winter.*

U 2 WARDROBE (H. 6 ft. 1 in. W. 7 ft. 1 in. D. 2 ft. 4 in.) oak inlaid with pewter and ebony. Made by Heal and Son 1900. Part of bedroom suite. Exhibited Paris 1900 and Glasgow 1901. A.J. catalogue 1900 p. 127 (*ill.*). *Lent by Lt.-Col. C. G. Price.*

U 3 CHILD'S CHAIR (H. 6 ft. 3 in. W. 3 ft. 9 in. D. 1 ft. 1 in.) oak inlaid with other woods, pewter, ivory and mother-of-pearl. Linen covered cushions. Inscribed on the head of chair "Joan Drummond Angus". Made by Heal and Son 1901. The inlay designed by Christine Angus. Arch. Rev. vol. LXXVIII p. 39 (*ill.*). V. and A. Picture Book pl. 31. *Lent by Moray Angus, Esq.*

FRANK BRANGWYN

Painter, graphic artist and designer, b. Bruges, May 13 1867. The son of W. Curtis Brangwyn (see Section D), architect and designer. Educated Westminster City School. Began art education 1880. Was largely self taught but helped by Harold Rathbone and A. H. Mackmurdo. Assistant to William Morris making detailed drawings for tapestries 1882–1884. First exhibited R.A. 1885. Travelled widely. Designed textiles, tapestries, stained glass, carpets and rugs for S. Bing for L'Art Nouveau, Paris 1895–96. Designed first complete set of furniture and decoration 1900. Designed furniture for the English section of the Venice International Exhibition 1905. Exhibited special "cheap" furniture, Ghent, 1913.

During this period also designed metalwork and jewellery. After an interval devoted entirely to fine art, designed furniture, pottery, metalwork and complete decorative schemes during the late 1930's. Knighted 1941. Elected R.A. 1919.

Bib. SPARROW, W. Shaw, ***Frank Brangwyn and his Work***, London 1910. FURST, Herbert, ***The Decorative Art of Frank Brangwyn***, London 1924.

U 4 CABINET (H. 5 ft. 8 in. W. 4 ft. 5¾ in. D. 2 ft. 10⅝ in.) cherry wood decorated with carved and coloured gesso, with pierced steel fittings. Made by Paul Turpin about 1910. S.Y.B. 1914 p. 60 (*ill.*). [W.40–1932]

PHOEBE ANNA TRAQUAIR

Mural decorator, enameller, illuminator, painter and embroideress, b. Dublin 1852 ; d. August 5 1936. Educated Dublin School of Art. Married Ramsay H. Traquair, Keeper of the Museum of Science and Art, Edinburgh, 1873. Painted a number of mural decorations in churches and public buildings in Scotland, the first in 1884. Designed and executed furniture decoration and metalwork, some in collaboration with Sir Robert Lorimer. Exhibited extensively in Europe and America. Awarded medals in International Exhibitions at London, Paris and St. Louis.

(For embroidery see Section V and metalwork see Section W.)

U 5 GRAND PIANO (H. 3 ft. 3½ in. W. 4 ft. 10½ in. L. 6 ft. 7 in.) oak, carved and painted in transparent oil colours on a gilt ground. (Outside of lid) arabesque tree and grotesques ; (inside) originally Pan, Psyche and Eros (partially repainted with a formal design at a later date) ; (outside edge) scenes and passages from the "Song of Solomon" ; (panel over keyboard) illustration from a Rossetti sonnet. Painted by Phoebe Traquair 1911 (the piano designed by Sir R. S. Lorimer). *Country Life Architectural Supplement*, April 29 1911 (*ill.*). Made for the Great Hall, Lympne Castle, Kent. *Lent by Mrs. Frank Tennant.*

V LATE VICTORIAN AND EDWARDIAN EMBROIDERY

THE second half of the 19th century saw a great revival in the art of embroidery. William Morris and Burne-Jones (see Section I) were the first to break away from the deadening influence of Berlin wool work and the needlework picture which was so popular in the early Victorian era. The embroideries produced by Morris owed much to the English crewel work of the later 17th century but the introduction of figure subjects was his own innovation. One of the most important effects of Morris's influence was the foundation of the Royal School of Needlework in November, 1872. The School had a two-fold character—as a centre for producing and selling art needlework and as a training school for students. The School not only commissioned designs from Morris and Burne-Jones but from other prominent designers including Walter Crane, Selwyn Image and Alexander Fisher. The foundation of several other similar bodies followed, including the Leek Embroidery Society founded by Mrs. Thomas Wardle about 1879 (see Section O), the Ladies' Work Society (about 1875), and the Decorative Needlework Society (1888).

Around the turn of the century freer techniques were introduced, and these can be seen in the bold appliqué work of Godfrey Blount and the broad decorative treatment of floral forms by Baillie Scott (see Section P). Even more striking is the completely new approach to embroidery design shown by the Glasgow School (see Section R).

The work of May Morris and Mrs. Thackeray Turner is clearly influenced by Morris, while the work of Mary Newill owes more to Burne-Jones. At the same time other workers used a much finer stitchery and the delicate floral embroideries of Thérèse Lessore derive from the Elizabethan tradition.

Ecclesiastical embroideries will be found in Sections O and Z.

PHOEBE TRAQUAIR (See Sections U and W)

V 1 PANELS (ea. H. 7 ft. 4 in. W. 3 ft.) embroidered in coloured silks and gold thread by the designer. Exhibited A. and C. 1903 nos. 40–43 and Paris 1914 nos. 623–626. The embroideries are an allegorical representation of four stages in the spiritual life of man, inspired by the account of Denys d'Auxerrois in Walter Pater's "*Imaginary Portraits*". *Lent by the National Gallery of Scotland.*

(*a*) "The Entrance" 1895. Signed "PAT 1895".

(*b*) "The Stress" 1897. Signed "PAT 1897".

(*c*) "Despair" 1899. Signed "PAT 1899". Exhibited St. Louis 1904 no. 273. St. Louis catalogue p. 262 (*ill.*).

(*d*) "The Victory" 1902. Signed "PAT 1902".

GODFREY BLOUNT

Artist, craftsman, designer and poet, b. Bagshot, June 29 1859; d. Haslemere, July 6 1937. Educated Winchester and Pembroke College, Cambridge. Studied under Hubert Herkomer and at the Slade School under Legros. Married Ethel Hine, daughter of the landscape painter, 1887. Set up the Haslemere Peasant Industries for weaving, embroidery, simple furniture and other crafts 1896. Founded Peasant Arts Society. Founded a Country Church at Haslemere. Writer of books and pamphlets on art, religion and rustic life.

(For hand-weaving see Section Y.)

V 2 HANGING (H. 7 ft. 8 in. W. 4 ft. 4 in.) linen appliqué on linen embroidered in coloured silks. Made by the Haslemere Peasant Industries about 1900. Exhibited in a bedroom by Wylie and Lochhead, Glasgow, 1901. A.J. 1901 p. 237 (*ill.*). *Lent by Miss E. Hosslin.*

MARY J. NEWILL

Designer and embroideress, b. Admaston, October 24 1860; d. Painswick, January 30 1947. Studied at Birmingham School of Art under A. R. Taylor. Won the "John Skirrow Wright" scholarship about 1880 which enabled her to study in Paris. Teacher of embroidery and design at Birmingham School of Art *c.* 1882–1919. Retired to Painswick but went to Birmingham from time to time to inspect classes. Also designed stained glass and book illustration. Member of Arts and Crafts Exhibition Society and associated with the Bromsgrove Guild of Handicraft.

V 3 "GARETH AND LYNET" (H. 1 ft. 9 in. W. 6 ft. 7 in.) linen, embroidered in coloured silks. Embroidered by the designer 1893. Exhibited A. and C. 1903 no. 314 and N.Z. 1906. N.Z. catalogue p. 293 (*ill.*). *Lent by The Very Reverend Edward J. Newill, Archdeacon of Dorking.*

V 4 CURTAINS (four) (ea. H. 7 ft. W. 4 ft.) linen, embroidered in coloured wools. Embroidered by the designer about 1906. Used in the designer's home at Painswick. *Lent by Charles Gere, Esq., R.A.*

MAY MORRIS

Designer and embroideress, b. Bexley Heath, March 25 1862; d. Lechlade, October 16 1938. Daughter of William Morris and received her artistic training from him. Designed textiles and wallpapers for Morris and Co. and took over the embroidery section of the firm 1885. Lectured in England and the U.S.A. on embroidery, jewellery, costume, and pattern designing 1910. One of the founders of the Women's Guild of Arts 1907, and for some time its chairman.

(For jewellery see Section W, and ecclesiastical work 1910 Section Z.)

V 5 "THE ORCHARD" (H. 9 ft. W. 5 ft. 9 in.) linen embroidered in silk. Inscribed

> 'Lo waneth the summer the apple boughs fade
> Yet fair still my garden 'twixt sunlight and shade'

and signed "Theodosia 1894". Embroidered by Mrs. Theodosia Middlemore 1894. Exhibited Paris 1914 no. 530. Paris catalogue (*ill.*). Originally in Melsetter House, Hoy, Orkneys. *Lent by Robert Bartleet, Esq.*

V 6 CURTAIN (H. 7 ft. 1 in. W. 5 ft. 2 in.) linen embroidered in coloured wools. Embroidered by teachers and students under Mary J. Newill at the Birmingham Municipal School of Art about 1906. Exhibited N.Z. 1906. N.Z. catalogue p. 243 (*ill.*). *Lent by the Birmingham College of Arts and Crafts.*

MARY ELIZABETH THACKERAY TURNER

Embroideress, b. 1854; d. 1907. Wife of Thackeray Turner, architect and designer (see Q 28).

V 7 PANEL (H. 2 ft. 10 in. W. 11 ft. 11 in.) linen embroidered in coloured wools. Embroidered by the designer before 1900. *Lent by Miss Thackeray Turner.*

CHRISTINE DRUMMOND ANGUS

Designer and embroideress, b. 1877; d. 1921. Married Walter Richard Sickert 1911, his second wife. (See also U 3.)

V 8 COT COVER (L. 3 ft. W. 2 ft. 1 in.) linen embroidered in coloured silks. Embroidered by the designer about 1908. *Lent by Mrs. Schweder.*

ELAINE THÉRÈSE LESSORE

Painter and embroideress, b. Shoreham, July 5 1884; d. London, December 10 1945. Grand-daughter of Emile Lessore (see E 30–31) and daughter of the painter Jules Lessore. Married Walter Richard Sickert 1926, his third wife.

V 9 CUSHION COVER (1 ft. 11¼ in. square) linen embroidered in coloured silks. Embroidered by the designer about 1906. *Lent by Mrs. Louise Powell.*

V 10 CUSHION COVER (2 ft. 6 in. square) hand-woven "Morris" silk embroidered in coloured silks. Embroidered by the designer about 1906. Exhibited Paris 1914 no. 525. Paris catalogue (*ill.*). *Lent by Mrs. Louise Powell.*

ANNIE GARNETT (See Section Y)

V 11 CLOTH (L. 2 ft. 10 in. W. 1 ft. 9 in.) hand-woven linen embroidered in silk and gold thread. Embroidered by the designer about 1910. *Lent by Miss Frances Garnett.*

W LATE VICTORIAN AND EDWARDIAN METALWORK AND JEWELLERY

William Morris's doctrine that true design must be based on an understanding of technical processes had its effect on metalwork and jewellery as on the other crafts. Under its influence many young artists set out to learn silversmithing and thus to challenge the old-established firms and their artistic standards.

Among these were a number of academic sculptors who were naturally helped by their knowledge of bronze casting to master the use of the precious metals. Alfred Gilbert led the way with experimental work in the mid-'eighties, followed later by others such as George Frampton and W. Reynolds-Stephens (examples of whose domestic silversmithing have not been traced, but whose ecclesiastical work is included in Section Z).

More directly associated with the Arts and Crafts movement were a number of architects, typified by Henry Wilson and Paul Cooper, who first took up metalwork as incidental to their professional practice but later made it their main interest. Other silversmiths such as Omar Ramsden and Edward Spencer, though closer in training and outlook to the specialised craftsman, also produced work in the Arts and Crafts tradition.

W. A. S. Benson, though the only metalworker who was personally associated with Morris, broke away from the latter's insistence on handcraftsmanship, and turned to machine-techniques as early as 1880 as a means of producing simple cheap domestic articles mostly in the base metals. He undoubtedly influenced later workers such as Llewellyn Rathbone of Liverpool and Arthur Dixon of Birmingham, who both specialised in simple vessels of copper and brass.

Parallel with the revival of interest in metalworking ran the resuscitation of fine enamelling, mainly as a result of the efforts of Alexander Fisher. His lead was followed not only by pupils such as Nelson Dawson, but also by Phoebe Traquair who attained a remarkable mastery of the medium, and by Harold Stabler, who, while practising several other crafts, made a special study of the *cloisonné* technique. The enamels of Clement Heaton, who was certainly the earliest to work in *cloisonné*, are included in Section L.

The jewellery of the period, possibly to a greater extent than the silver, reflected current stylistic fashions. Emphasis was laid on the treatment of the setting, gems were often left uncut and in their natural shape, and semi-precious stones were preferred to precious. Typical of this approach is the work of Arthur Gaskin and his wife, the Glasgow School (the Mackintoshes and McNairs, whose work in this medium unhappily remains untraced), and G. E. Sedding, the son of the architect J. D. Sedding.

Bib. Modern Design in Jewellery and Fans. Studio Special Number, London 1901.

Case I

HUBERT VON HERKOMER

Painter, etcher, metalworker, enameller, b. Waal, Bavaria, May 26 1849; d. Budleigh Salterton, Devon, March 3 1914. Emigrated with his parents to U.S.A. 1851, returning to Europe to settle at Southampton 1857. Entered Southampton School of Art 1863 and in 1866 went to the South Kensington Schools. A.R.A. 1879. Founded the Herkomer School of Art at Bushey 1883 and directed it until his retirement 1904. Slade Professor at Oxford 1885–1894. Became interested in metalwork and enamelling 1896, his largest achievement in this medium being "The Herkomer Shield", consisting of a number of enamel plaques mounted in a framework some seven feet long, 1907.

Bib. BALDRY, A. L. *Hubert Von Herkomer, R.A., a Study and a Biography,* London 1902.

W 1 PRESIDENTIAL BADGE (Diam. 2⅜ in.) gold, enamelled and set with semi-precious stones, and with the inscription: R.W.S. Founded 1804. About 1897. *Lent by the Royal Society of Painters in Water-Colours.*

ALFRED GILBERT

Sculptor and metalworker, b. London, August 12 1854; d. London, November 4 1934. Studied under Boehm and at the Royal Academy Schools, then at the Ecole des Beaux Arts, 1875–8, afterwards working in Rome 1878–1884. Returned to London and became interested in metalwork. His first important commission in this medium was the Preston Mayoral chain completed 1888. A.R.A. 1887. R.A. 1892. Professor of Sculpture at the Royal Academy 1901–8. Went to live at Bruges 1909, not returning to England until 1926. Knighted 1932.

Gilbert's most important sculptural commissions were the Clarence Memorial at Windsor Castle (begun 1892) and the Shaftesbury Memorial Fountain (Eros) at Piccadilly.

Bib. HATTON, Joseph, *Alfred Gilbert, R.A.*, in A.J. 1903. Easter Art Supplement, p. 1. MCALLISTER, Isabel, *Alfred Gilbert,* London 1929.

W 2 (displayed outside case) EPERGNE (H. 2 ft. 8¼ in. W. 2 ft. 1½ in. L. 3 ft. 1½ in.) silver, subsequently parcel-gilt, mounted with mother-of-pearl and geological specimens, the design typifying Britannia's realm. Inscribed round the base: 1837 Victoria Queen Empress 1887. The Officers of her combined Military forces. Made by Alfred Gilbert and his assistants for Queen Victoria's Jubilee 1887–1890. A.J. 1903 Easter Art Supplement p. 17 (*ill.*). *Lent by H.M. the Queen.*

W 3 PRESIDENTIAL BADGE (L. of chain 27 in. Badge: H. 6 in. W. 2¾ in). Silver-gilt and gold openwork, set with crystal, a nautilus shell and pearls with a monogram of Queen Victoria surmounted by a crown. The cast figure represents the art of water-colour. Made for the Royal Institute of Painters in Water-Colours between 1891 and 1896. Exhibited in unfinished state R.A. 1891, no. 2068. M.A. vol. XXI 1897 p. 227. *Lent by the Royal Institute of Painters in Water-Colours.*

W 4 (displayed outside case) ROSEWATER EWER (H. 2 ft. 2¼ in.) white metal, cast and silver-plated; the lid surmounted by a model of St. George and the Dragon in ivory and gilt metal, and mounted with mother-of-pearl. The ewer is set with enamelled shields bearing the arms of the Duke of York and the House of Teck. Made by Alfred Gilbert and his assistants about 1897. Commissioned by the Brigade of Guards for presentation to the Duke and Duchess of York. Exhibited R.A. 1897 no. 2090. A.J. 1903, Easter Art Supplement p. 17 (*ill.*). *Lent by H.M. the Queen.*

W 5 SIX SERVING SPOONS (3 prs.: 1 pr. H. 13 in. W. 3¾ in.; 1 pr. H. 12½ in. W. 3¾ in.; 1 pr. H. $8\frac{3}{16}$ in. W. 2 in.) silver, cast and chased. Maker's mark S.G. London hall-mark 1903–04. Exhibited Ghent 1913 no. 731. *Lent by Lord Faringdon.*

GEORGE JAMES FRAMPTON

Sculptor and craftsman, b. London, June 16 1860; d. London, May 21 1928. Studied architecture and stone- and wood-carving, and later sculpture, at the Royal Academy Schools 1881–1887. Gold medal and travelling scholarship 1887. Worked in Paris 1888, and on his return became interested in the applied arts, collaborating with Anning Bell in making church fittings in fibrous plaster. Took up metalwork shortly afterwards, producing and designing a number of important presentation pieces. A.R.A. 1894. R.A. 1902. Joint Principal with W. R. Lethaby of L.C.C. Central School of Arts and Crafts 1896. Knighted 1908. President, Royal Society of British Sculptors 1911–12; Master, Art Workers Guild 1902; Master of the Merchant Taylors' Company 1918.

Bib. E.B.S. *A chat with Mr. George Frampton, A.R.A.* in *Studio*, vol. VI, 1895-96, pp. 205-213. MARILLIER, H. C. *Die Kunst George Framptons* in Dekorative Kunst, vol. XII, 1903-4, p. 377.

W 6 CIGAR BOX (H. 9½ in. W. 12¼ in. D. 10½ in.) silver, with embossed, chased and cast ornament. The cover is surmounted by a leopard, and inside the cover is an enamelled plaque representing a classical argosy. Inscribed: GIVEN TO THE SKINNERS COMPANY BY THOMAS LANE DEVITT MASTER 1885–6 AND 1896–7. Inside: G. FRAMPTON GILBERT MARKS 1897. Made by Gilbert Marks 1897. *Lent by the Skinners' Company.*

W 7 CASKET (H. 7½ in. W. 10¾ in.) silver, embossed, chased and decorated with ivory, bearing on the cover the arms of Earl Roberts and on the front the arms of the Merchant Taylors' Company. Inscribed on the cover FIELD MARSHAL EARL ROBERTS OF KANDAHAR & PRETORIA. K.G. CITIZEN AND MERCHANT TAYLOR. Inscribed on the back GEORGE FRAMPTON 1901. Exhibited R.A. Winter Exhibition 1933 (not in catalogue). St. vol. XXVI 1902 p. 294 (*ill.*). Dek.K. vol. XII 1903–4 p. 377 (*ill.*). *Lent by the Countess Roberts.*

W 8 ROSEWATER DISH (H. 3 in. W. 22½ in.) silver, with embossed, chiselled and cast decoration. In the centre of the highly raised boss, a crown piece of the year 1896. The arms of the Merchant

Taylors' Company and of the Master are engraved on the rim. Inscribed: FREDERICK MORRIS FRY, MASTER 1895–6. London hall-mark 1903–4. Exhibited R.A. Winter Exhibition 1933 no. 488. Dek.K. vol. XII 1903–4 p. 376 (*ill.*). *Lent by the Merchant Taylors' Company.*

ALEXANDER FISHER

Goldsmith, painter and sculptor, b. Stoke-on-Trent, March 3 1864; d. London, April 21 1936. Son of a potter. Studied painting at the South Kensington Schools 1881–1884. Became interested in metalwork as a result of a lecture given to the students by M. Dalpayrat, a French enameller. Went to Paris to study the techniques of enamelling 1884, and set up a workshop on his return, rapidly gaining a reputation for the size of his enamels. In charge of enamelling section L.C.C. Central School of Arts and Crafts 1896. Set up his own school in Kensington 1904. Exhibited widely in England and on the Continent. Wrote extensively on metalwork for the *Studio* and the *Art Journal*. He also designed embroideries for the Royal School of Needlework.

Bib. MILLER, Fred, *The Art of the Enameller, and of Mr. Alex Fisher in particular* in *Art Journal* 1898, pp. 263-267.

W 9 GIRDLE (L. 34 in. W. 3½ in. L. of buckle 4⅛ in. W. 2 9/16 in.) wrought steel links, engraved and set with semi-precious stones and decorated with painted enamel plaques of scenes from Wagnerian operas. Inscribed on buckle E.J.H. L.I.H. 1896. Made between 1893 and 1896 for Mrs. Emslie J. Horniman. Exhibited unfinished R.A. 1895 no. 1704. A. and C. 1896 no. 352w. St. vol. X 1897 p. 190 (*ill.*). A.J. 1898 p. 266 (*ill.*). [M.20–1943]

W 10 CANDLESTICK (H. 1 ft. 2½ in. Diam. 5¾ in.) silver, with cast, modelled and applied decoration, about 1900. *Lent by Mrs. Sylvia Chapple.*

W 11 PENDANT (H. 2⅝ in. W. 1½ in.) silver, with pierced and chiselled border, set with small pearls and semi-precious stones, with a central plaque of painted enamel; about 1900. *Lent by Mrs. Sylvia Chapple.*

W 12 MORSE (H. 3¼ in. W. 3¼ in.) silver and gold, with four embossed emblems and set with semi-precious stones. Cloisonné enamel panel of the Crucifixion in the centre. Made about 1902. Exhibited International Exhibition London 1906. A.J. 1907 p. 25 (*ill.*). *Lent by Mrs. Sylvia Chapple.*

LOUIS RICHARD GARBE

Sculptor and craftsman, b. 1876. Educated at Central School of Arts and Crafts and Royal Academy Schools. Became interested in the crafts in the 1890's and exhibited in Arts and Crafts exhibitions in England and abroad. Instructor in sculpture at the Central School of Arts and Crafts 1901–1929. Professor Royal College of Art 1929–46. A.R.A. 1928. R.A. 1936.

W 13 CASKET (H. 5¼ in. W. 5½ in. L. 8½ in.) shagreen, mounted with brass and wrought iron ; 1904. A.J. 1907 pp. 175 and 176 (*ill.*). *Lent by the designer.*

W 14 CLOCK (H. 16 in. W. 5¾ in. L. 5¾ in.) shagreen, mounted with brass and wrought iron and surmounted by an ivory figure ; 1904. Exhibited A. and C. 1906 cat. no. 395c. N.Z. 1906. St. vol. XXXVII 1906 p. 217 (*ill.*). *Lent by the designer.*

Case II

PHOEBE TRAQUAIR (See Case IV and Sections U and V)

W 15 CASKET (H. 9⅛ in. W. 6¾ in. L. 12½ in.) silver-gilt, set with plaques of painted enamel on copper representing the Parable of the Ten Virgins and set with semi-precious stones. Inscribed (in reverse) TEN VIRGINS WHICH TOOK THEIR LAMPS AND WENT FORTH TO MEET THE BRIDEGROOM. Made about 1900. *Lent by Lt.-Col. W. E. Moss.*

W 16 MINIATURE BOX (H. 1¾ in. D. 2 in. L. 3⅛ in.) gilded metal, with base, lid and sides of plique-a-jour enamel representing the Days of Creation and mounted on an iron stand ; about 1900. *Lent by Col. Geoffrey Lawton Moss.*

HENRY WILSON (See Case IV and Section Z)

Architect, sculptor, metalworker and silversmith, b. 1864 ; d. Mentone, France, March 1934. Articled to John Oldrid Scott and then to John Belcher, R.A., about 1885. Joined J. D. Sedding's office as his chief assistant, succeeding to his practice and carrying through many designs left uncompleted at Sedding's death in 1891. One such undertaking was the Chapel and Library at Welbeck Abbey, for which Sedding had left only the scantiest of notes. Wilson's interest in metalwork, started about 1890, resulted in his setting up a workshop some five years later, where J. P. Cooper occasionally came to work with him. From about 1901 onwards Wilson taught metalwork at the Royal College of Art under Professor W. R. Lethaby, also teaching at the L.C.C. Central School of Arts and Crafts. During the latter part of his life he lived in France.

Wilson also designed furniture for Charles Trask and Co., a wallpaper for Jeffrey and Co., and metalwork (mostly fireplaces) for Longden and Co. Joined Art Workers' Guild 1892, Master 1917. President of the Arts and Crafts Exhibition Society 1915–1922.

Exhibition : Beaux Arts Gallery, London, Memorial Exhibition of Works by Henry Wilson, 1949.

Bib. WILSON, Henry, *Silverwork and Jewellery*, London 1903.

W 17 CHAFING DISH (H. 10 in. Diam. 11⅛ in.) silver and gold, with embossed, cast and applied decoration. Signed with monogram H.W. on base ; about 1906. V. and A. Picture Book pl. 30. *Lent by Guthlac Wilson, Esq.*

GILBERT LEIGH MARKS

Silversmith and metalworker, b. April 1 1861 ; d. London, February 15 1905. Nephew of H. Stacy Marks, R.A., and of Fred. Walker, A.R.A. Educated Whitgift Grammar School 1871–1878. Worked in a firm of manufacturing silversmiths 1878–1885, afterwards setting up his own workshop, where he made a point of doing everything by hand. From 1895 onwards had several "one-man" exhibitions of his work at Messrs. Johnson, Walker and Tolhurst's showrooms at Aldersgate Street. From time to time he worked in collaboration with Sir George Frampton, R.A. (see W. 6).

F.M. *The craft of the Silversmith, with special reference to the work of Mr. Gilbert Marks*, in the *Magazine of Art*, vol. XXII, 1898, p. 133. *Occasional Notes* in *Studio*, vol. V 1895, p. 219.

W 18 TWO-HANDLED CUP (H. 10⅞ in. Diam. 8¼ in.) silver, with embossed decoration of apples and leaves. Inscribed on base Gilbert Marks 1901. London hall-mark 1900–1. An almost identical cup illustrated in M.A. vol. XXV 1900–01 p. 88. *Lent by E. Scott Cooper, Esq.*

JOHN PAUL COOPER (See Case IV and Section Z)

Architect, silversmith and jeweller, b. Leicester, October 3 1869 ; d. Westerham, May 1933. Educated Bradfield College. On the advice of W. R. Lethaby was articled to J. D. Sedding 1887 and on Sedding's death finished his articles under Henry Wilson 1891. Under Wilson's influence he took up metalwork in 1897, reviving the use of shagreen. Head of the metalwork department at the Central School of Arts and Crafts, Birmingham, 1904–1907, also running a workshop at Kyrle Hall. After setting up a workshop at Maidstone, where he did jewellery, he designed and built a house at Westerham, in Kent, working in a building in the grounds. Joined the Art Workers Guild 1908.

Bib. FARLEIGH, John, *The Creative Craftsman*, London 1950, pp. 147-151.

W 19 CUP AND STAND (H. 8⅛ in. Diam. 4¾ in.) ivory and coral, set in silver with chased and applied ornament and five semi-precious stones ; about 1905. Exhibited New Gallery (Craft Section) 1908. St. vol. XLIV 1908 p. 55 (*ill.*). *Lent by Francis Cooper, Esq.*

W 20 BOX (H. 2⅝ in. W. 3¾ in. L. 6⅝ in.) shagreen, mounted in silver with twisted and rolled wire decoration ; about 1905. *Lent by Francis Cooper, Esq.*

W 21 SHELL CUP (H. 6 in. W. 5½ in.) the shell mounted on a lion-tooth stem and silver base, with chased and applied silver decoration and set with semi-precious stones. Made by the Artificers' Guild. London hall-mark 1912–13. *Lent by the Perth City Art Gallery.*

EDWARD SPENCER

Designer and metalworker, b. ; d. . Became interested in metalwork at the turn of the century. Joined with Montague Fordham, whose Maddox Street Gallery had been displaying metalwork regularly from about 1899 onwards, to form the Artificers' Guild 1903. The Guild was concerned with the making of metalwork designed by Spencer, but in 1905 a new Guild of St. Michael was formed, and the activities enlarged to include weaving, embroidery, printing and other crafts. This venture, however, was short-lived. The Artificers' Guild continued successfully until about 1942, with retail premises in London, Cambridge and Oxford.

W 22 NAUTILUS SHELL CUP (H. 9¾ in. W. 5 in. L. 6¾ in.) the shell mounted in silver with embossed, chased, cast and applied ornament, with an ivory stem inlaid with silver and set with coloured glass and semi-precious stones. The base is enamelled. Carved inscription, Polyphloisbos Thalassa. Made about 1904 and was in the possession of Sir David Y. Cameron. Exhibited Goldsmiths' Company Exhibition 1951. *Lent by the Perth City Art Gallery.*

W 23 CLARET JUG (H. 11¾ in. Diam. 4½ in.) silver, with punched, embossed and applied decoration, set with semi-precious stones. Made by the Artificers' Guild; London hall-mark 1912–13. S.Y.B. 1918 p. 81 (*ill.*). *Lent by the Perth City Art Gallery.*

HAROLD STABLER (See Case IV)

Artist, craftsman and silversmith, b. Levens, Westmorland, June 10 1872; d. London, April 11 1945. Studied wood- and stone-carving at Kendal School of Art. Head of the Keswick School of Art about 1898–1899, leaving to become R. Llewellyn Rathbone's assistant in the metalwork department of the Liverpool University Art School 1899. Came to London as Rathbone's first assistant at the Sir John Cass Technical Institute about 1906. Succeeded Rathbone as Head of the Institute Art School 1907–1937. Also taught at the Royal College of Art 1912–1926. Executed various large coats-of-arms—at the Town Hall, Kendal; at Heal and Sons, Tottenham Court Road, and at the Sir John Cass Institute. Was at one time associated with the Poole Pottery. One of the Founders of the Design in Industry Association. R.D.I. 1937.

W 24 (displayed outside case) CENTREPIECE (H. 2 ft. 7¼ in. W. 1 ft. 3½ in. L. 1 ft. 6 in.) silver, with cast, modelled, pierced, chased, applied and enamelled decoration, incorporating a figure symbolising Wales and with the emblem of the Welch Regiment. Inscribed GWELL ANGAU NA CHYWILYDD. London hall-mark 1908–09. Exhibited Paris 1914 no. 732. *Lent by the Officer Commanding the Welch Regiment.*

W 25 LOVING CUP AND COVER (H. 10½ in. Diam. 4¾ in.) silver, with pierced, chased, cast and applied ornament and ivory stem, enamel plaques and semi-precious stones. In champlevé enamel round the bowl: DRINK . AND . FEAR . NOT. Made about 1910. *Lent by Mrs. Phoebe Stabler.*

W 26 TEAPOT (H. 7¼ in. L. 9 in.) silver, decorated with chased and applied plaques and with a wooden handle. Inscribed on base: HAROLD STABLER MADE ME. LONDON. 1911 G.J. from a grateful client. C.C.A. *Lent by Mrs. Phoebe Stabler.*

OMAR RAMSDEN (See Case IV and Section Z)

Artist, goldsmith and silversmith, b. Sheffield, August 8 1873; d. London, August 1939. Worked in a silversmith's workshop and studied at evening classes where he met Alwyn C. E. Carr, with whom much of his work was produced. Both he and Carr won scholarships to South Kensington, where they spent two years, 1896–98. Won six months' scholarship to Italy and on their return set up in partnership together about 1898, specialising in ceremonial pieces in gold and silver, but also working in wrought iron and pewter. Ramsden exhibited widely in England and abroad, was a member of the advisory committee for various International Exhibitions and a Member of the Royal Society of Miniature Painters.

Bib. Wood, Esther, *Some metalwork by Omar Ramsden and Alwyn Carr* in *Studio*, vol. XXXII 1904, pp. 21-24.

W 27 WINE-CUP (H. 4⅞ in. Diam. 3⅝ in.) silver, with embossed decoration. Inscribed on base: STILL . THE . VINE . HER . ANCIENT . RUBY . YIELDS. Made by Ramsden and Carr. London hall-mark 1903–4. St. vol. XXXII 1904 p. 24 (*ill.*). *Lent by E. Scott Cooper, Esq.*

W 28 (displayed outside case) "THE LATHAM CUP": LOVING CUP AND COVER (H. 1 ft. 8 in. Diam. 11½ in.) silver, parcel-gilt with embossed, chased, cast and applied decoration in the form of a rose growing from the base and blossoming on the cover, symbolising the blossoming of Cambridge scholarship. Inscribed round the base: IN MEMORY OF HENRY LATHAM TUTOR 1847–1888 MASTER 1888–1902. The arms of the University of Cambridge, Trinity Hall and Dr. Latham decorate the body. Made by Ramsden and Carr. London hall-mark 1904–5. Exhibited Paris 1914 n. 782. St. vol. XXXV 1905 p. 39 (*ill.*). *Lent by the Master and Fellows of Trinity Hall, Cambridge.*

W 29 DECANTER (H. 12½ in. Diam. 5¾ in.) glass body, mounted in silver, with embossed and applied decoration in the form of vine leaves and grapes, and set with semi-precious stones. Inscribed on the base: OMAR RAMSDEN ET ALWYN CARR ME FECERUNT A.D. 1910 WILFRED ET DOROTHY LAMAISON ME DEDUNT B.W.HORNE. London hall-mark 1909–10. *Lent by Mrs. P. L. Horne.*

W 30 SUGAR CASTER (H. 4 in. Diam. 3¼ in.) silver, with embossed, chased and applied decoration. Inscribed: OMAR RAMSDEN ET ALWYN CARR ME FECERUNT. London hall-mark 1912–13. *Lent by the City Museum, Sheffield.*

W 31 (displayed outside case) SALT AND COVER (H. with cover 23½ in. Diam. 7¼ in.) silver, with chased, cast and applied decoration. On the band round the middle are eight sections on which appear (1) the Arms of the Merchant Taylors' Company, (2) the Crest and Motto of the Company, (3) the Arms of the Order of the Hospital of St. John of Jerusalem, (4) Badge and Motto of the Order, (5) Arms of the City of London, (6) Crest and Motto of the City, (7) Arms of the Donor, (8) Crest and Motto of the Donor. On the top of the pillar is a figure of St. John the Baptist, patron saint of the Merchant Taylors' Company. Inscribed: I WAS WROUGHT FOR THE MERCHANT TAYLORS' COMPANY BY COMMAND OF C. G. KEKEWICH TO MARK HIS YEAR OF MASTERSHIP 1913–14. Made by Ramsden and Carr. London hall-mark 1914–15. *Lent by the Merchant Taylors' Company.*

BERNARD CUZNER

Silversmith, b. Alcester, November 4 1877. Educated Redditch School of Art, Vittoria Street School of Jewellers and Silversmiths and Birmingham College of Art under R. Catterson-Smith and Arthur Gaskin 1896–1910.

Bib. CUZNER, B. *A Silversmith's Manual*, London 1935.

W 32 BOWL (H. 8 in. Diam. 11½ in.) silver, with embossed, chased and applied foliage decoration, set with mother-of-pearl and semi-precious stones. The bowl is mounted on five legs connected to a base. Inscribed on the base: LABORE ET VIRTUTE. Birmingham hall-mark 1905–6. Formerly in the possession of Lady Ilkeston. *Lent by the Warwickshire Justices.*

W 33 TEAPOT (H. 4¼ in. Diam. 4 in. L. 6 in.) silver, with chased panels and punched-marked background. Knob with ivory grip and handle with ivory insulators. Birmingham hall-mark 1915–16. *Lent by Mrs. W. A. Cadbury.*

Case III

WILLIAM ARTHUR SMITH BENSON

Architect, designer and metalworker, b. London, October 17 1854; d. Manorbier, Pembrokeshire, July 5 1924. Educated Winchester College, Oxford, 1874–1878. Articled to Basil Champneys during his last year at Oxford, remaining with him until 1880, sharing lodgings with Heywood Sumner. Met Burne-Jones and through him Morris, who encouraged him to set up a small workshop for the production of turned metalwork on a commercial scale 1880. A factory was built in Hammersmith shortly afterwards and in 1887 a shop was opened in Bond Street, with the façade designed by Benson. The firm ceased production with Benson's retirement in 1920.

In the late 'nineties, Benson designed furniture for Morris and Co. and also for J. S. Henry and Co. He also designed wallpapers, some in collaboration with J. H. Dearle, for Morris and Co., and grates and fireplaces for Coalbrookdale and the Falkirk Iron Co.

Bib. BRUCE, W. N. *A Brief Memoir of W. A. S. Benson* in *Drawing, Its History and Uses*, by W. A. S. Benson, O.U.P. 1925.

W 34 TEAPOT (H. 7¼ in. Diam. 5⅜ in.) copper and nickel, with spun body and turned spout; between 1895 and 1900. A very similar teapot is illustrated in Dek.K. vol. XI 1902–3 p. 374. *Lent by Mrs. M. Amerye Cooper.*

W 35 TEAPOT (H. 5½ in. Diam. 6⅝ in. L. 10⅝ in.) silver-plated nickel, spun and cane-covered handle and wooden knob to the lid; about 1900. V. and A. Picture Book pl. 30. *Lent by Capt. and Mrs. Michael Sumner.*

W 36 PEN-TRAY (H. 1¼ in. W. 6 in. L. 12⅝ in.) stamped brass; about 1900. *Lent by A. S. Clark, Esq.*

W 37 BOWL AND STAND (H. 8 in. Diam. 8¼ in.) silver-plated, spun and with embossed decoration added by hand; between 1905 and 1910. *Lent by Mrs. M. Amerye Cooper.*

W 38 COFFEE-POT (H. 7⅝ in. Diam. 5½ in.) silver-plated nickel, spun and with cane-covered handle and wooden knob; about 1910. *Lent by Mrs. M. Amerye Cooper.*

ARTHUR STANSFIELD DIXON

Architect, designer and metalworker, b. 1856; d. January 8 1929. Was a friend of Morris. Initiated a series of evening classes for instruction in beaten metalwork and other handicrafts 1893. In 1895 this grew into the Birmingham Guild of Handicraft, with the Rt. Hon. William Kenrick as Chairman of the organising committee, and Claude Napier-Clavering as Managing Director. Napier-Clavering took over from Dixon much of the silver design, but Dixon continued to design for base metals, which constituted the Guild's greatest output. The Guild later moved from their original workshops in Edmund Street to premises at 45 Great Charles Street, designed and built by Dixon. In 1910, on the advice of R. Llewellyn Rathbone, the Guild absorbed the firm of Gittins, Craftsmen Ltd., thereby expanding their output.

W 39 MUG WITH HANDLE (H. 5 in. Diam. 3½ in.) silver, hand-raised with forged and riveted handle; made by the designer about 1895. *Lent by G. H. S. Dixon, Esq.*

W 40 CIGARETTE BOX (H. 3½ in. W. 4⅛ in. L. 9¾ in.) silver, riveted and set with semi-precious stones. Made by the Birmingham Guild. Birmingham hall-mark 1899–1900. *Lent by Mrs. Scott-Nicholson.*

W 41 KETTLE (H. 11½ in. L. 8½ in.) brass, hand-raised; made by the designer between 1895 and 1900. *Lent by G. H. S. Dixon, Esq.*

W 42 JAR AND COVER (H. 9½ in. Diam. 5⅛ in.) copper, hand-raised with brass knob; made by the designer between 1895 and 1900. *Lent by G. H. S. Dixon, Esq.*

NELSON DAWSON (See Case IV and Section Z)

Silversmith, painter and metalworker, b. Stamford, May 5 1859; d. London, October 28 1942. Spent some time in an architect's office in Stamford. Studied painting at South Kensington Schools about 1885–7.

Took up metalwork about 1891 studying under Alexander Fisher. Married Edith Robinson, an artist, September 3 1893. Taught her enamelling, and most of the enamelled decoration on his silver was carried out by her. Had several workshops in Chelsea and Chiswick, exhibited widely in London and on the Continent. Wrote articles on metalwork for the *Studio* and other art journals.

Bib. STRANGE, E. F. *A chat with Mr. and Mrs. Nelson Dawson on Enamelling*, in *Studio*, vol. VI, p. 173. STRANGE, E. F. *Some Recent Work by Nelson and Edith Dawson* in *Studio*, vol. XXII 1901, p. 169. THE EDITOR, *The Work of Nelson and Edith Dawson* in *Architectural Review*, vol. I 1896, p. 35.

W 43 CUP AND COVER (H. 8½ in. Diam. 4½ in.) silver, with embossed, chased and applied decoration. The cover enamelled and set with a semi-precious stone. London hall-mark 1903–4. Made for Ernest L. Franklin, Esq. *Lent by the Hon. Mrs. Franklin.*

W 44 "HOG CUP" (H. 8¾ in. Diam. 4⅝ in.) silver, parcel-gilt, with applied and cast ornament. London hall-mark 1904–5. *Lent by the City Museum, Sheffield.*

W 45 CANDLESTICK (H. 9½ in. W. 5 in.) bronze, decorated with champlevé enamel in blue, green and white. Made for Ernest L. Franklin, Esq., 1909. Exhibited Paris 1914 no. 787. *Lent by the Hon. Mrs. Franklin.*

RICHARD LLEWELLYN BENSON RATHBONE
(See Case IV)

Metalworker, b. Liverpool, July 5 1864; d. London, June 20 1939. Educated at Cambridge University. Began to study metalwork, possibly under the influence of W. A. S. Benson, a relation. Associated with A. H. Mackmurdo in the production of gas fittings for the Brine Baths Hotel, Nantwich, 1893, supplied Heywood Sumner with metal fittings for his decorative scheme at All Saints, Ennismore Gardens, 1897, and carried out C. F. A. Voysey's designs for copper and brass utensils which were shown at the Liverpool Educational Exhibition 1901. Set up a workshop in Liverpool, teaching in the metal class of the University about 1898–1903. Came to London as Head of the Art School of the Sir John Cass Institute 1905. Taught at the L.C.C. Central School of Arts and Crafts.

At various times Rathbone had workshops at Liverpool, the Menai Bridge, Wales, and in London, mostly turning out objects in base metals. One of his Liverpool workshops was taken over by Jessop, Birkett and Co. and with it his designs for door furniture, and transferred to Birmingham about 1905. After he came to London he was increasingly interested in production of unit metalwork.

Bib. RATHBONE, R. Ll. B. *Simple Jewellery*, London 1910. RATHBONE, R. Ll. B. *Unit Jewellery*, London 1920.

W 46 COFFEE-POT (H. 8⅛ in. L. 7½ in.) copper, hand-raised with punched decoration and with cane handle and knob ; about 1895. *Lent by Hugo Rathbone, Esq.*

W 47 CASKET (H. 5¼ in. W. 7 in. L. 16 in.) silver, with chased and applied ornament and set with jade. Inscribed on the base : R . Ll . B.R. Made by R. Ll. Rathbone and his assistants. Chester hall-mark 1898–9. Made to hold an address presented to William Rathbone, M.P. Exhibited A. and C. 1899 Case Nf., Liverpool Educational Exhibition 1901. Arch. Rev. vol. VI 1899 p. 211 (*ill.*). St. vol. XLIV 1908 p. 294. Formerly in the possession of Mrs. Hugh Rathbone. *Lent by the Walker Art Gallery, Liverpool.*

W 48 POWDER-BOX (H. 1⅝ in. W. 4 in. L. 4 in.) silver, with embossed and chased decoration, set with jade ; about 1900. *Lent by Miss A. Gould.*

W 49 TEAPOT (H. 5¾ in. L. 10 in.) silver, with punched decoration and a wooden handle. Inscribed on the base : RICHARD RATHBONE MADE AND GAVE ME TO HAROLD AND PHOEBE STABLER WHO WERE MARRIED JULY 26 1906. Exhibited Liverpool Crafts Exhibition 1908. St. vol. XLIV 1908 p. 294 (*ill.*). *Lent by Mrs. Phoebe Stabler.*

Case IV (Jewellery)

PHOEBE TRAQUAIR (See Case II and Sections U and V)

W 50 PENDANT (H. 3½ in. W. 2 in.) enamel, "THE COMFORTER" set in gold with an enamelled pendant drop. Monogram and date on back 1902. Exhibited A. and C. 1906. St. vol. XXXVII 1906 p. 139 (*ill.*). *Lent by Mrs. W. E. Moss.*

W 51 PENDANT (H. 2⅝ in. W. 2⅛ in.) enamel, "THE SONG" set in silver decorated with twisted wire and with three enamelled pendant drops. Monogram and date on back 1904. *Lent by Mrs. W. E. Moss.*

W 52 PENDANT AND CHAIN (overall length 17 in. ; pendant, L. 2¾ in. W. 2⅛ in.) enamel, "THE FINISHED TASK" set in gold with a pendant drop ; the chain enamelled and set with semi-precious stones. Monogram and date on back 1904. *Lent by E. Scott Cooper, Esq.*

W 53 PENDANT-NECKLACE (L. 17 in. H. 2¼ in. W. 1⅜ in.) enamel, "THE MERMAID" set in gold with pendant drops. Monogram and date on back 1905. Exhibited A. and C. 1906 case 380b. *Lent by Mrs. T. R. Crompton.*

NELSON AND EDITH DAWSON
(See Case III and Section Z)

W 54 BROOCH (H. 1½ in. W. 2½ in.) enamel plaque set in cast silver surround ; about 1900. *Lent by Miss Rhoda Dawson.*

W 55 PENDANT AND CHAIN (L. 7 in. H. 5 in. W. 1¾ in.) enamel plaque with floral motif set in gold with three pendants, one of opal and two of amethysts ; about 1901. St. vol. XXII 1901 p. 175 (*ill.*). *Lent by Miss Rhoda Dawson.*

W 56 BROOCH (H. 1¼ in. W. 1¼ in.) enamel plaque set in silver surrounds with four amethysts; about 1905. *Lent by Miss Rhoda Dawson.*

W 57 BROOCH (H. 1¼ in. W. 1¼ in.) enamel plaque set in silver surround with four semi-precious stones; about 1905. *Lent by Miss Rhoda Dawson.*

MAY MORRIS (See Sections V and Z)

W 58 BUCKLE AND CHAIN (L. 27 in. W. 2¼ in.) silver, with embossed and applied decoration, and set with moss-agates, garnets and pearls; about 1905. Exhibited A. and C. 1906 no. 392n. St. vol. XXXVII 1906 p. 224 (*ill.*). [M.17–1939]

W 59 COMB (H. 4⅜ in. W. 2⅜ in.) ivory, mounted in silver and set with mother-of-pearl and semi-precious stones about 1905. [M. 18–1939]

ARTHUR JOSEPH GASKIN (See also Section Z)

Metalworker, painter and illustrator, b. Birmingham, March 16 1862; d. Chipping Campden, June 4 1928. Educated Birmingham School of Art. Joined the staff of the Art School as a part-time teacher and worked with Charles Gere and Mary Newill. Married Georgie Evelyn Cave France, a student at the school 1894. Turned to metalwork and, in collaboration with his wife, produced his first jewellery 1899. Later took up enamelling and silversmithing. Gaskin succeeded R. Catterson-Smith as Headmaster of the newly-formed Vittoria Street School of Jewellers and Silversmiths 1902. Retired to Chipping Campden 1925.

Gaskin exhibited oils and water-colours at the Royal Academy and the New Gallery from 1889 onwards, illustrated "The Shepherd's Calendar" for the Kelmscott Press 1897 and collaborated with his wife in illustrating children's books.

Bib. WAINWRIGHT, Arthur S. *The Jewellery of Mr. and Mrs. Arthur Gaskin* in *Studio*, vol. LX 1912, pp.

W 60 CROSS (H. 2¼ in. W. 1⅜ in.) silver, with champlevé enamelled decoration and set with opals and emeralds; about 1904. *Lent by Mrs. Laurence Hodson.*

W 61 BROOCH (H. 1½ in. W. 2⅛ in.) silver, with applied decoration, set with a large opal, pearls, topazes and chrysoprases; about 1905. Exhibited Cheltenham 1951 no. 203. *Lent by Mrs. J. V. Charlewood-Turner.*

W 62 PENDANT (H. 3½ in. W. $1\frac{9}{10}$ in.) silver, enamelled and set with semi-precious stones and with large pearls in the centre; 1906. Exhibited Cheltenham 1951 no. 204. V. and A. Picture Book pl. 30. *Lent by Mrs. J. V. Charlewood-Turner.*

W 63 PENDANT AND CHAIN (H. 1 in. W. 1 in.) silver-gilt, with pierced and applied decoration, set with semi-precious stones and four pearls; about 1906. *Lent by Mrs. F. L. Griggs.*

W 64 PENDANT AND CHAIN (H. 2½ in. W. 1¾ in.) silver, with applied decoration, enamelled in blue and white, and set with opals and a central pearl in a champlevé enamel mount; about 1908. *Lent by Mrs. W. A. Cadbury.*

W 65 NECKLACE AND PENDANT (L. 16 in. H. 3¼ in. W. 1¼ in.) silver, with applied decoration, enamelled in blue, turquoise and white, and set with pearls, and a central pearl in a champlevé enamel mount; about 1908. *Lent by Mrs. W. A. Cadbury.*

W 66 PENDANT (H. 2½ in. W. 1⅝ in.) silver and gold, with engraved and applied decoration in the form of leaves, flowers and birds, and set with pearls and various stones; about 1910. *Lent by A. Malcolm McKewan.*

HENRY WILSON (See Case II and Section Z)

W 67 PENDANT-CROSS (H. 5¼ in. W. 3⅛ in.) silver, embossed and set with a baroque pearl; about 1893. Flower, Margaret: *Victorian Jewellery*, London, 1951 fig. 107b (*ill.*). *Lent by Mrs. Laurence Hodson.*

W 68 BROOCH (H. 1⅝ in. W. 1⅝ in.) silver, with pierced, chased and enamelled decoration and set with a semi-precious stone; about 1899. *Lent by Miss Dorothy M. Sedding.*

W 69 BROOCH-PENDANT (H. 1⅞ in. W. 1¼ in.) gold, cast in the form of Cupid and set with semi-precious stones; 1899. *Lent by Mrs. F. Gibson.*

W 70 NECKLACE AND PENDANT (L. 15 in. H. 3 in.) gold, with chased and applied decoration and set with semi-precious stones. The pendant is in the form of a peacock; 1899. *Lent by Mrs. F. Gibson.*

W 71 BUCKLE (H. 2¼ in. W. 2⅛ in.) oxydised silver, embossed, with chiselled and applied decoration and enamelling and set with a semi-precious stone; about 1900. *Lent by Lady Llewellyn Smith.*

W 72 NECKLACE (L. 16 in.) gold, with embossed and applied decoration and a small central embossed medallion of Cupid. Signed with a monogram H.W.; 1900. *Lent by Lady Llewellyn Smith.*

W 73 NECKLACE AND PENDANT (L. 16 in. H. 3½ in. W. 1¾ in.) silver, chased and applied decoration, and set with spinel rubies and semi-precious stones. Signed with a monogram H.W.; 1900. *Lent by Mrs. Sargant.*

W 74 TIARA (H. 3½ in. Diam. 7⅝ in.) gold, cast, embossed, and chased with cloisonné and painted enamelling, set with crystal, pearls and precious and semi-precious stones. Made for Lady Llewellyn Smith's Presentation at Court 1904. Exhibited Paris 1914 no. 810. *Lent by Lady Llewellyn Smith.*

W 75 BUCKLE AND PENDANT (Buckle H. 3¾ in. W. 7 in. Pendant H. 6 in. W. 3¾ in.) silver, with embossed decoration in the form of animals and birds, set with semi-precious stones; about 1905. V. and A. Picture Book pl. 29. *Lent by Miss Enid Morse.*

W 76 NECKLACE AND PENDANT (L. 15 in. H. 3½ in. W. 1½ in.) gold, with applied decoration and set with sapphires, opals, pearls and other stones. The winged figure in the pendant is partly enamelled. Made about 1905. Exhibited Henry Wilson Memorial Exhibition no. 66. *Lent by Miss Orrea Pernel.*

W 77 NECKLACE (L. 17½ in.) gold, enamelled and set with emeralds; about 1905. Exhibited Henry Wilson Memorial Exhibition no. 57. *Lent by Miss Orrea Pernel.*

W 78 LOCKET-PENDANT (H. 6 in. W. 1¾ in. L. 5¼ in.) gold, with openwork decoration of foliage and grapes, with cloisonné enamelling, set with semi-precious stones. The pendant is in the form of a bunch of grapes with pearls. Made about 1910. Exhibited Henry Wilson Memorial Exhibition no. 6. *Lent by the Hon. Mrs. Yvonne Rodd.*

RICHARD LLEWELLYN RATHBONE (See Case III)

W 79 NECKLACE AND PENDANT (L. 16 in. H. 1 in. W. 1 in.) gold, with unit links set with pearls and a semi-precious stone; about 1910. *Lent by Lady Warr.*

CHARLES DE SOUSY RICKETTS (See also Section Z)

Painter, sculptor, designer, b. Geneva, October 2 1866; d. London, October 7 1931. Educated France and did not come to England until 1879. Apprenticed to a London wood-engraver 1880, where he met Charles Shannon. Joint Editor with Shannon of *The Dial* 1889–97, founder of the Vale Press, for which he designed and published books 1896–1904. Influenced by the Arts and Crafts movement, he designed a small amount of jewellery about 1903–6. From 1906 onwards his chief interest was stage design.

W 80 PENDANT "PSYCHE DESCENDING INTO HELL" (H. 3 in. W. 2 in.) gold, with cast, chased and embossed decoration and set with semi-precious stones. Made for the wedding of Mrs. Sturge-Moore 1903. Exhibited R.A. Winter Exhibition 1933 no. 412E. *Lent by Mrs. Sturge-Moore.*

W 81 BROOCH (H. 1¾ in. W. 1⅞ in.) gold, in the form of a bird with leaf motifs, embossed and decorated with champlevé and cloisonné enamel, and set with various stones; about 1906. *Lent by the Fitzwilliam Museum, Cambridge.*

W 82 LOCKET (H. 4 in. W. 2 in.) gold, cast, chiselled and chased, enamelled and set with garnets and pearls. At the back, a miniature of Miss Edith Emma Cooper, who, with her aunt, Miss Morley, wrote under the name of Michael Field. The miniature is signed but not dated. Made about 1906. *Lent by the Fitzwilliam Museum, Cambridge.*

JOHN PAUL COOPER (See Case II and also Section Z)

W 83 PENDANT (H. 2½ in. W. 1½ in.) gold, embossed with applied vine-leaf and grape decoration, set with semi-precious stones. The figure represents Justice, and there are two pendants in the form of scales. Made about 1906. *Lent by Francis Cooper, Esq.*

W 84 NECKLACE (L. 19½ in.) gold wire and filigree, enamelled in green, white and red; about 1908. *Lent by Francis Cooper, Esq.*

W 85 PENDANT-BROOCH (L. 2¾ in.) silver and gold with applied decoration, enamelled and set with various stones; about 1906. *Lent by Francis Cooper, Esq.*

HAROLD STABLER (See Case II)

W 86 NECKLACE AND PENDANT (L. 15¼ in.) silver and gold, with pierced and chased decoration and stamped pendants in the form of angels attached to the necklace. The pendant has a Madonna and Child in gold in a shrine decorated with niello, and the surround is set with semi-precious stones. Made about 1907. A.J. 1907 p. 173 (*ill.*). *Lent by Mrs. Phoebe Stabler.*

W 87 BROOCH (H. 1¼ in. W. 1⅝ in.) gold, with central floral plaque of cloisonné enamel; about 1912. *Lent by Mrs. Phoebe Stabler.*

OMAR RAMSDEN (See Case II and Section Z)

W 88 PENDANT AND CHAIN (L. 20½ in. H. 3¼ in. W. 1¾ in.) gold, embossed and chased. The chain is set with diamonds and the pendant, which is in the form of St. George and the Dragon, is mounted on enamel. Made by Ramsden and Carr. London hallmark 1908–9. *Lent by Mrs. Scott-Nicholson.*

JOHN HOUGHTON MAURICE BONNOR

Architect, craftsman, sculptor, b. Wales 1875; d. New York, January 29 1917. Worked in office of Messrs. Young and Hall, architects, and subsequently in the architects' department of the L.C.C., taking evening classes at the L.C.C. Central School. Joined the newly-founded Artificers' Guild as a craftsman about 1904. Left to set up own workshop about 1908. Taught jewellery at the Camberwell School of Arts and Crafts. Bonnor also designed and executed stained glass and mosaics. He died while engaged on the decorations of the New Parliament House, Ottawa.

Bib. GREEN, Romney, *John Houghton Bonnor, an appreciation* in *Studio*, vol. XXIX, March 5 1920. Obituary Notice in Journal of the Royal Society of Arts, March 16 1917.

W 89 "HOLY GRAIL" PENDANT (H. 5¼ in. W. 3¼ in.) silver, with stamped and applied decoration of gold and silver, set with opals, garnets and other stones. Round the frame, the Signs of the Zodiac, and within the shrine, the Holy Grail. Made 1908. St. vol. LX 1914 p. 272 (*ill.*). *Lent by the Baroness Bonnor of Main.*

W 90 NECKLACE AND PENDANT (L. 18½ in.) gold, with embossed and applied decoration, enamelled and set with mother-of-pearl and various stones; about 1910. *Lent by the Baroness Bonnor of Main.*

W 91 "ZODIAC" NECKLACE (L. 1 ft. 8 in.) silver, enamelled and set with sapphires, with embossed pendants in the form of the Signs of the Zodiac; about 1910. *Lent by the Baroness Bonnor of Main.*

GEORGE ELTON SEDDING

Metalworker and jeweller, b. Bloomsbury, May 13 1882; d. Hampstead, as a result of wounds received in action, October 23 1915. Son of J. D. Sedding, the architect. Apprenticed to Henry Wilson 1901–1904, afterwards studying architecture and modelling at the Royal College of Art. Set up his own workshop in Noel Street, Soho, 1907.

Bib. George Elton Sedding, Garden City, Letchworth, 1919. Edited by his brother.

W 92 BRACELET (L. 8½ in.) silver, embossed and with applied decoration, set with moonstones. Made between 1906 and 1912. *Lent by Miss Dorothy M. Sedding.*

W 93 PENDANT (H. 2¾ in. W. 1⅜ in.) silver, with applied floral decoration, and set with lapis lazuli and moonstones. Made between 1906 and 1912. *Lent by Miss Dorothy M. Sedding.*

W 94 PENDANT (H. 3 in. W. 1⅜ in.) silver and gold, with engraved and applied foliage decoration, set with opals, pearls, peridots and rubies. Made between 1906 and 1912. *Lent by Miss Dorothy M. Sedding.*

LEWIS F. DAY (See Section M)

W 95 PENDANT AND CHAIN (H. 3¼ in. W. 1¼ in.) silver-gilt, cast and chiselled in the form of Cupid. There is a pendant-drop. Made by Florence Steele about 1903. *Lent by the Hon. Rachel Kay Shuttleworth.*

X LATE VICTORIAN AND EDWARDIAN GLASS (1877-1910)

THROUGHOUT this period the intellectual taste for simply-formed glassware with plastic decoration continued to gain ground under the influence of the Arts and Crafts movement. The Whitefriars glassworks of James Powell and Sons produced much of the best work in this style, particularly under the influence of Harry J. Powell. Another facet of the intellectual taste was seen in the "Clutha" glassware, which Christopher Dresser designed in the 'eighties for the Glasgow firm of James Couper and Sons and which was largely inspired by Roman glass both in its style and in its apparently impure metal (see Section H).

Much of the production of the Midland firms was in the English lead crystal decorated either with the traditional deep cutting or else with the polished engraving of the so-called rock-crystal ware. A great deal of experimental work, however, was carried out, particularly by the firm of Stevens and Williams (of Brierley Hill, near Stourbridge) who in the 'eighties were making crackled glass, glassware with silver-deposit decoration, and glassware elaborately cased and decorated in a "Japanese" style. Later the aptness of furnace decoration for "art nouveau" forms was demonstrated by the Stourbridge firm of Stuart and Sons.

A striking form of late-Victorian virtuosity was the Cameo glass which was produced by Stourbridge craftsmen from the 'eighties onwards. The lengthy and painstaking process of etching and carving through a white glass casing gave the work a luxury character, and attempts to use the process on a commercial basis were rarely successful.

(Examples of George Walton's glass are included in Section R.)

STEVENS AND WILLIAMS (BRIERLEY HILL, NR. STOURBRIDGE)

X 1 COVERED JAR (H. 9⅛ in. Diam. 4⅝ in.) clear glass, with polished engraved decoration of birds and floral pattern. Engraving by Joseph Keller. About 1884. Exhibited Stourbridge Festival Exhibition 1951 and illustrated in catalogue (no. 141). *Lent by the makers.*

X 2 VASE (H. 8¼ in. Diam. 4⅜ in.) cinnamon-coloured glass, with white casing partly etched away and carved to form a white floral pattern in relief. A commercial application of the cameo technique. Decoration by C. Northwood. About 1884. Exhibited Stourbridge Festival Exhibition 1951 (no. 116). V. and A. Picture Book pl. 28. *Lent by the makers.*

X 3 JUG (H. 5¾ in. Diam. 5 in.) clear glass, with engraved silver-deposit decoration in a Renaissance pattern. Decoration by Erard. About 1886. Exhibited Stourbridge Festival Exhibition 1951 (no. 124). *Lent by the makers.*

X 4 BOWL (H. 5½ in. Diam. 7¼ in.) ivory-coloured glass body, with rose-tinted casing enclosing air-twist channels formed by moulds on the body, and with applied furnace decoration in the form of "Japanese" sprays. Probably about 1887. *Lent by John Northwood (II), Esq.*

X 5 VASE, Grecian-urn shape (H. 5¾ in. Diam. 4½ in.) crackled and colour-streaked body, with cut handles. About 1888. Exhibited Stourbridge Festival Exhibition 1951 (no. 117). *Lent by the makers.*

X 6 DECANTER, with stopper (H. 1 ft. 2 in. Diam. 5 in.), clear glass, with cut decoration. About 1890. Exhibited Stourbridge Festival Exhibition 1951 and illustrated in catalogue (no. 137). *Lent by the makers.*

X 7 DISH (Diam. 9¼ in.) clear glass, decorated with applied silver-leaf ground and green glass trailing. About 1900. *Lent by John Northwood (II), Esq.*

J. J. NORTHWOOD (DECORATING WORKSHOP) (WORDSLEY, STOURBRIDGE)

X 8 VASE (H. 8½ in. Diam. 4⅝ in.) clear glass, with etched decoration. Decoration designed by James Hill. Apparently made for Paris 1878. *Lent by John Northwood (II), Esq.*

THOMAS WEBB AND SONS (STOURBRIDGE)

X 9 VASE, with two handles (H. 7¼ in. Diam. 3¾ in.) amber-coloured glass, with white casing partly removed and carved to form a white pattern of birds and floral motifs in relief (cameo technique). Designed by T. Woodall and executed by J. T. Fereday. Exhibited Health Exhibition 1884. [91–1885]

X 10 DECANTER, with stopper (H. 1 ft. 1⅝ in. Diam. 4¾ in.), clear glass, with polished engraved decoration of floral pattern. Engraved by William Fritsche. Probably about 1905. V. & A. Picture Book pl. 28. *Lent by the makers.*

THOMAS WEBB AND CORBETT (STOURBRIDGE)

X 11 GOBLET (H. 6⅜ in. Diam. 3½ in.) clear glass, with cut decoration and polished engraving in floral pattern. About 1905. *Lent by the makers.*

STUART AND SONS (STOURBRIDGE)

X 12 VASE (H. 1 ft. 3¼ in. Diam. 4⅛ in.) clear glass, with trailed decoration in green glass. Made by A. Stanier. About 1905. V. and A. Picture Book pl. 28. *Lent by the makers.*

X 13 VASE (H. 5 in. Diam. 3⅞ in.) clear glass, with trailed decoration and applied blobs of green glass. About 1905. *Lent by the makers.*

JAMES POWELL AND SONS (WHITEFRIARS GLASSWORKS, LONDON)

X 14 DECANTER, with stopper (H. 10⅞ in. Diam. 3¾ in.) clear glass, with trailed threads of blue glass. Probably designed by Harry J. Powell. About 1895. *Lent by the makers.*

X 15 VASE (H. 8¾ in. Diam. 4⅝ in.) straw-opal tinted glass, with twisted stem and manipulated wavy rim. Probably designed by Harry J. Powell. This piece made about 1900 (but the pattern had been made for some years—A.J. 1896, p. 24, 4th piece in 1st illustration). V. and A. Picture Book pl. 28. *Lent by P. G. Ledster, Esq.*

X 16 GOBLET (H. 8⅛ in. Diam. 3½ in.) clear glass, with applied "tears" in green glass. Probably designed by Harry J. Powell. About 1899. *Lent by the makers.*

X 17 VASE, with two handles (H. 6 in. Diam. 4¼ in.), blue tinted glass, with trailed decoration and the engraved inscription "Ye Princesse of Wales saw me made 28th February 1908". Probably designed by Harry J. Powell. *Lent by the makers.*

JOHN BAIRD (GLASGOW)

X 18 JUG (H. 1 ft. ⅜ in. Diam. 4⅛ in.) clear glass, with engraved decoration of birds and foliage. Engraved by (?)H. Keller. 1887 or earlier. *Lent by the Glasgow Museum and Art Gallery.*

It is suspected that the engraver's initial may be wrongly recorded and that he is identical with the Joseph Keller who engraved for Stevens and Williams (see XI above).

F. AND C. OSLER (BIRMINGHAM)

X 19 DECANTER, with stopper (H. 1 ft. 2¼ in. Diam. 4⅞ in.), clear glass, with cut decoration and engraved with the arms of the King of Italy. About 1895. *Lent by the makers.*

Y LATE VICTORIAN AND EDWARDIAN TEXTILES AND WALLPAPERS

This section is residual, as most of the outstanding textiles and wallpapers in this period were produced by the leading architects and designers and are consequently shown together with their other works. The professional textile and wallpaper designers tended to imitate the work of these pioneers, in the main following either in the wake of William Morris or of C. F. A. Voysey.

Although heavy tapestries and rich silks continued to be produced, new lighter types of furnishing fabrics were introduced, such as the lenos (see Section S), which were exceedingly popular in the 1890's. As a result largely of Morris's influence, many firms sought to raise the standard of their cheaper fabrics and great advances were made in machine printing.

Unlike the Morris wallpapers, most of the papers of the period continued in the mid-Victorian fashion and were designed with an accompanying frieze and dado. Embossed friezes, such as those produced by Anaglypta, Lincrusta Walton, and Scott Morton and Tynecastle, were particularly popular around the turn of the century, but unfortunately no exhibitable pieces have been found. Elaborate hand-stencilled effects, such as those by Shand Kydd, are typical of the early Edwardian period.

TEXTILES

EDMUND ARTHUR HUNTER

Textile designer and hand weaver, b. Bury St. Edmunds, 1866; d. 1937. First studied art in Munich and set up as a designer of textiles and wallpapers on his return to London. Learned to weave and set up a workshop, the St. Edmundsbury Weaving Works, at Haslemere, employing Spitalfields silk weavers, 1901. Moved to Letchworth 1908 and added power looms on which silk dress and furnishing fabrics were woven. Business bought by Sir James Morton and became the nucleus of the Edinburgh Weavers. Retired about 1930.

(For Edmund Hunter's ecclesiastical fabrics see Section Z.)

Y 1 "CROCUS" HANGING (W. 4 ft. L. 6 ft.) woollen tissue. Made by the St. Edmundsbury Weavers about 1900. *Lent by Alec Hunter, Esq.*

Y 2 "THE ORCHARD" (W. 4 ft. 4 in. L. 6 ft. 4 in.) silk and metal tissue. Made by the St. Edmundsbury Weavers about 1910. Exhibited Paris 1914 nos. 556, 557. *Lent by Morton Sundour Fabrics.*

Y 3 FRAGMENTS. Silk and metal tissues made by the St. Edmundsbury Weavers. *Lent by Morton Sundour Fabrics.*

(*a*) "GOTHIC ROSE" (H. 1 ft. 9 in. W. 2 ft.). About 1905.

(*b*) "THE FOREST" (H. 2 ft. W. 3 ft. 2 in.). About 1914. S.Y.B. 1917 p. 144 (*ill.*).

(*c*) "THE PINEGROVE" (H. 2 ft. 3 in. W. 2 ft.). About 1910. Exhibited Paris 1914, no. 555. Illustrated in Catalogue.

(*d*) "ST. PAUL'S" (H. 3 ft. 6 in. W. 2 ft.). About 1904.

(*e*) "VINE INTERTWINE" (H. 2 ft. W. 3 ft. 2 in.). About 1908.

(*f*) "THE GRIFFIN" (H. 3 ft. W. 2 ft.). About 1905.

LINDSAY BUTTERFIELD

Textile and wallpaper designer.

Y 4 HANGING (W. 2 ft. 7 in. L. 5 ft. 6 in.) printed velveteen. Maker unknown. About 1900. *Lent by the Museum für Kunst und Gewerbe, Hamburg.*

Y 5 FRAGMENT (H. 3 ft. W. 2 ft. 6 in.) printed linen. Made by G. P. and J. Baker about 1905. *Lent by the makers.*

GUY MORTON

One of the chief designers of Alexander Morton and Co. about the turn of the century.

Y 6 HANGING (W. 5 ft. 8 in. L. 8 ft. 3 in.) wool tissue. Made by Alexander Morton and Co. about 1890. *Lent by Morton Sundour Fabrics.*

R. D. SIMPSON

Textile designer. Son of A. W. Simpson of the "Handicrafts", Kendal, who made furniture from the designs of C. F. A. Voysey (see Section S) and others. Began designing for Alexander Morton about 1908.

Y 7 "THE TAFETTA" (H. 1 ft. 5 in. W. 2 ft. 3 in.) hand-block printed cotton. Made by Alexander Morton and Co. 1909 (the first print produced in "Sundour" dyes). *Lent by Morton Sundour Fabrics.*

SIDNEY MAWSON

Textile and wallpaper designer.

Y 8 "PLEASAUNCE" (H. 1 ft. 9 in. W. 2 ft. 3 in.) roller-printed cotton. Made by Alexander Morton and Co. 1907. *Lent by Morton Sundour Fabrics.*

ARTHUR SILVER

Designer, b. 1853 ; d. 1896.

Y 9 "PEACOCK FEATHER" (H. 2 ft. W. 2 ft. 3 in.). Made by Liberty's about 1890. *Lent by Rex Silver, Esq.*

ALLAN F. VIGERS

Textile and wallpaper designer, illuminator.

(For wallpapers see Y 27–30.)

Y 10 "THE ROSE" (H. 2 ft. 3 in. W. 2 ft. 6 in.) printed linen. Made by G. P. and J. Baker 1903. Exhibited A. and C. 1903 no. 155b. Original design. Mod. St. vol. VI 1904 pl. 19 no. 7. *Lent by the makers.*

HARRY NAPPER

Water-colour artist and designer.
(For wallpaper see Y 24.)

Y 11 FRAGMENT (H. 1 ft. 5 in. W. 2 ft. 3 in.) printed linen. Made by G. P. and J. Baker 1910. S.Y.B. 1901 p. 127 (*ill.*). *Lent by the makers.*

W. WARNER

Textile designer for G. P. and J. Baker.

Y 12 FRAGMENT (H. 1 ft. 9 in. W. 2 ft. 3 in.) printed linen. Made by G. P. and J. Baker about 1905. *Lent by the makers.*

GEORGE CHARLES HAITÉ

Designer, b. 1855 ; d. 1924. Son of George Haité, the Paisley textile designer. Also designed friezes and fillings for Anaglypta (untraced) and other wallpapers.

Y 13 "CROCUS" (H. 2 ft. W. 2 ft. 3 in.) printed cotton. Made by G. P. and J. Baker about 1890. *Lent by the makers.*

HAND-LOOM WEAVING

The 20th-century revival of hand-loom weaving dates from the establishment, under Ruskin's inspiration, of the Langdale Weaving Industry started by Albert Fleming in 1883 for the production of simple homespun cloths. This gave the impetus to other enterprises such as Annie Garnett's Windermere Spinnery (1891), Luther Hooper's and Godfrey Blount's establishments at Haslemere (1896), and Katie Grasett's London School of Weaving (1898), which produced more ambitious fabrics including silk damasks and brocades.

(For Annie Garnett's and Godfrey Blount's embroideries, see Section V.)

Y 14 STOLE (H. 1 ft. 6 in. W. 1 ft. 10 in.) hand-woven silk damask. Designed by Annie Garnett about 1900. *Lent by Miss Frances Garnett.*

Y 15 FRAGMENT (H. 1 ft. 8½ in. W. 1 ft. 2 in.) silk and silver-thread tissue (samite). Designed by Annie Garnett about 1900. *Lent by Dr. D. G. Garnett.*

Y 16 SIDEBOARD CLOTH (W. 1 ft. 7 in. L. 6 ft. 2 in.) linen with silk inlay weaving. Inscription: "WITH MOST OR LEAST LOVE MAKES A FEAST". Designed by Godfrey Blount about 1897. *Lent by Miss E. Hosslin.*

Y 17 "CHARIOT WHEEL" (H. 1 ft. 6 in. W. 1 ft. 10 in.) traditional overshot design. Japanese pure gold thread on blue net silk warp. Designed by Katie Grasett about 1910. *Lent by the London School of Weaving.*

Y 18 FRAGMENT (H. 1 ft. 2½ in. W. 1 ft. 8½ in.) hand-woven wool and cotton tissue. Designed by Luther Hooper before 1910. *Lent by Mrs. Sepping Wright.*

Y 19 FRAGMENT (H. 1 ft. 2½ in. W. 1 ft. 8½ in.) hand-woven silk damask. Designed by Luther Hooper for St. Christopher's, Haslemere, before 1910. *Lent by Miss Bunting.*

WALLPAPERS

W. SHAND KYDD

Wallpaper designer, b. Edinburgh, 1864; d. London, 1936. Joined firm of Hayward and Son, wallpaper manufacturers, about 1881. Set up his own business in Marylebone Road 1891. Deliberately exploited accidental effects of printing and developed the use of stencils in combination with wood blocks.

Y 20 "THE ARUM" (H. 4 ft. 8½ in. W. 3 ft. 6 in.) hand-printed wallpaper filling. Made by Shand Kydd 1895. Exhibited Exhibition of Historic and British Wallpapers, Suffolk Galleries, London, 1945, no. 124. *Lent by the makers.*

Y 21 "THE RAVENNA" (H. 2 ft. 6 in. W. 3 ft. 10 in.) hand-stencilled wallpaper frieze. Made by Shand Kydd 1896. Exhibited as above, no. 123. Sugden pl. 195. *Lent by the makers.*

Y 22 "THE ATMY" (H. 1 ft. 7 in. W. 3 ft. 6 in.) hand-stencilled wallpaper frieze. Made by Shand Kydd 1898. Exhibited as above, no. 126. *Lent by the makers.*

METFORD WARNER

Designer. Joined firm of Jeffrey and Co. as junior partner 1866 and became sole proprietor 1871. Commissioned pioneer architects and designers to produce wallpapers. Received Gold Medal of the Institute of British Decorators 1914.

Y 23 "THE PERIWINKLE" (H. 2 ft. 2 in. W. 1 ft. 8 in.) hand-printed wallpaper. Made by Jeffrey and Co. 1908. [E.1941–1934]

HARRY NAPPER (See Y 11)

Y 24 FRAGMENT (H. 2 ft. 6 in. W. 1 ft. 7 in.) hand-printed wallpaper. Made by Rottman and Co. about 1903. *Lent by Morton Sundour Fabrics.*

J. ILLINGWORTH KAY

Designer.

Y 25 "THE PIMPERNEL" (H. 2 ft. 6 in. W. 1 ft. 8 in.) hand-printed wallpaper. Made by Jeffrey and Co. 1901. Mod. St. vol. III 1901 pl. 33 no. 4. *Lent by Queen's Park Art Gallery, Manchester.*

JOHN HENRY DEARLE

Textile, wallpaper, tapestry and stained-glass designer, b. 1860; d. January 15 1932. Joined firm of Morris and Co. 1878. Acted as Morris's assistant and after his death (1896) took over most of the designing of textiles and wallpapers and backgrounds for many of the tapestries (see Section O) and became art director of the firm.

Y 26 "WOODLAND WEEDS" (H. 2 ft. 6 in. W. 1 ft. 8 in.) hand-printed wallpaper. Made by Morris and Co. about 1905. *Lent by George Howard, Esq.*

ALLAN F. VIGERS (See Y 10)

Y 27 "THE CHANCELLOR" (H. 2 ft. 11 in. W. 1 ft. 8 in.) hand-printed wallpaper. Made by Jeffrey and Co. 1909. S.Y.B. 1909 (*ill.*). *Lent by Queen's Park Art Gallery, Manchester.*

Y 28 "THE COLUMBINE" (H. 3 ft. W. 1 ft. 8 in.) hand-printed wallpaper. Made by Jeffrey and Co. 1901. Mod. St. vol. III 1901 pl. 33 no. 3. [E.2369–1932]

Y 29 "THE ARROWHEAD" (H. 3 ft. W. 1 ft. 8 in.) hand-printed wallpaper. Made by Jeffrey and Co. 1901. Mod. St. vol. III 1901 pl. 33 no. 6. [E.2364–1932]

Y 30 "THE ARAGON" (H. 2 ft. 10 in. W. 1 ft. 8 in.) hand-printed wallpaper. Made by Jeffrey and Co. 1901. Mod. St. vol. III 1901 pl. 33 no. 2. [E.1921–1934]

Z EDWARDIAN ECCLESIASTICAL DESIGN

Though no sharp break differentiates Edwardian ecclesiastical design from that of the late Victorian period (see Section O), more and more designers freed themselves from traditional Gothic forms and favoured an eclectic style, often borrowing their symbolism and ornament from such varied sources as the Celtic or the Byzantine. In the case of metalwork this approach often led to a baroque exuberance, as in the work of Omar Ramsden and Henry Wilson. In the case of embroidery it was sometimes accompanied by the adaptation of contemporary secular motifs strongly influenced by "Art Nouveau".

WILLIAM REYNOLDS STEPHENS

Sculptor and craftsman, b. Detroit, 1862 (of British parents); d. February 23 1943. Educated in England and Germany and at Royal Academy Schools. Took up metalwork about 1888, exhibiting at the Arts and Crafts Exhibitions from that year onwards. Executed interior fittings for 185 Queen's Gate 1898 (now destroyed) and for St. Mary the Virgin, Great Warley, Essex, 1904. Knighted 1931.

Bib. MacDonald Sinclair, W. *New Church Work at Great Warley* in A.J. 1905, pp. 64-77

Z 1 BISHOP'S CHAIR (H. 5 ft. 6 in. W. 2 ft. D. 2 ft. 5 in.) carved walnut decorated with pewter. 1905. St. vol. XXXIV 1905 p. 6 (*ill.*). *Lent from St. Mary the Virgin, Great Warley.*

Z 2 CANDLESTICK (H. 2 ft. W. 1 ft. ¾ in.) cast brass; 1905. A.J. 1905 p. 70 (*ill.*). *Lent from St. Mary the Virgin, Great Warley.*

Z 3 ALTAR FRONTAL (H. 2 ft. 5 in. L. 6 ft. 9¾ in.) appliqué of velvet on cloth and silver thread. Made by the sisters Clewer 1905. St. vol. XXXIV 1905 p. 8 (*ill.*). *Lent from St. Mary the Virgin, Great Warley.*

E. S. PRIOR and W. R. LETHABY (See Section T)

Z 4 ALTAR (H. 3 ft. 6 in. W. 6 ft. D. 2 ft. 8½ in.) oak, with arcaded legs, designed by E. S. Prior; the front, gesso painted and gilt by W. R. Lethaby. Made by Augustus Mason 1889. Exhibited A. and C. 1889 no. 108. The Architect Nov. 22 1889 (*ill.*). *Lent from Holy Trinity Church, Bothen Hampton.*

ERNEST GIMSON (See Section T)

Z 5 LECTERN (H. 5 ft. 6 in.) ebony inlaid with ivory, mother-of-pearl and silver with candlesticks of polished iron. Made by Peter Waals 1906. Exhibited Cheltenham 1951 no. 144 catalogue (*ill.*). *Lent from St. Andrew's, Roker.*

Z 6 CANDLESTICK (H. 1 ft. 6 in.) polished wrought iron. Made by Alfred Bucknell about 1906-07. Exhibited Cheltenham 1951 no. 146 catalogue (*ill.*). *Lent from St. Andrew's, Roker.*

Z 7 PAIR OF CANDLESTICKS (ea. H. 4 ft. 5 in. W. 1 ft. 8 in.) oak inlaid with mother-of-pearl. Made at the Pinbury Workshops about 1902. Exhibited Cheltenham 1951 no. 142. *Lent from St. Edward the Confessor, Kempley.*

JOHN PAUL COOPER (See Section W)

Z 8 ALTAR CROSS (H. 1 ft. 11 in. W. 10½ in.) Copper, repoussé and chased, set with mother-of-pearl and with a silver plaque of the Virgin and Child. The knop opens to form a triptych of the Expulsion, round the base the four rivers of Paradise. About 1906. Exhibited Liverpool A. and C. 1908. St. vol. XLIV 1908 p. 294 (*ill.*). *Lent by Francis Cooper, Esq.*

NELSON DAWSON (See Section W)

Z 9 CHALICE AND EWER (Chalice H. 6⅞ in. Diam. 3⅞ in., Ewer H. 7⅞ in. Diam. 4⅛ in.) silver, the knop of the chalice set with garnets. Inscribed on the chalice: MILTON GREEN WESLEYAN CHAPEL J. M. BENJAMIN DODD 1907. On the ewer: TO THE GLORY OF GOD. London hall-mark 1907–08. Commissioned by Sir Muirhead and Lady Bone as a commemorative gift to Milton Green Wesleyan Chapel. *Lent by W. J. Rowe, Esq.*

MR. and MRS. A. J. GASKIN (See Section W)

Z 10 CRUCIFIX (H. 1 ft. 2 in. W. 6¾ in. L. 4¾ in.) silver with cast, applied and engraved ornament and champlevé enamel on the reverse set with agate and lapis lazuli. Inscribed: "This crucifix with the candlesticks lamps, triptych and other furniture were the wedding gift of Lettice, Countess Beauchamp to her husband, St. Ann's Day 1902." *Lent by Earl Beauchamp.*

Z 11 PAIR OF CANDLESTICKS (H. 1 ft. W. 6⅞ in.) silver with applied ornament and set with amethysts. Birmingham hall-mark 1903–04. *Lent by Earl Beauchamp.*

OMAR RAMSDEN and ALWYN CARR (See Section W)

Z 12 MONSTRANCE (H. 3 ft. 2 in.) silver-gilt, embossed, chased and with enamel plaques; London hall-mark 1907–8. A.J. 1908 (*ill.*). *Lent by the Administrator, Westminster Cathedral.*

HENRY WILSON (See Section W)

Z 13 CROSS (H. 4 ft. 8 in. W. 2 ft. 2 in. D. 8½ in.) brass, gilt and decorated with repoussé, chased, applied ornament and decorated with cloisonné enamel plaques; 1893. A. and C. 1893. St. vol. II 1894 p. 3. Made for Welbeck Abbey. *Lent by the Duke of Portland.*

Z 14 CHALICE (H. 11¾ in. Diam. 8¼ in.) silver, partly gilt with cast, chased and applied ornament and central repoussé knop in the form of a grotesque monster enamelled in blue and green. The stem and part of the cup mounted in carved ivory. Inscribed: GIVEN TO THE CHURCH BY THE WARD OF C.B.S. 1898✠A.M.D.G. About 1898. *Lent from St. Bartholomew's, Brighton.*

Z 15 MONSTRANCE (H. 2 ft. W. 10½ in.) silver, with repoussé and applied ornament set with enamels, semi-precious stones and rock crystal. On the top of the arch enamels representing Melchisedech and the Lamb on the Altar. On the juncture of the arch and stem are panels of Christ in Glory and the Crucifixion. On the knop are various emblems of the Saviour and the Virgin. London hall-mark 1910–11. Exhibited Ghent 1913 no. 1051. Made for the Abbey of Caldey, S. Wales. *Lent from Prinknash Abbey.*

EDMUND HUNTER (See Section Y)

Z 16 "VINEYARD" (L. 6 ft. W. 4 ft. 6 in.) silk tissue. Made by the St. Edmundsbury Weavers 1904. Exhibited St. Louis 1904 no. 279. St. Louis catalogue p. 266 (*ill.*). *Lent by Alec Hunter, Esq.*

Z 17 "THE PELICAN IN HER PIETY" (L. 4 ft. 6 in. W. 2 ft.) silk and metal tissue. Made by the St. Edmundsbury Weavers about 1904. Made for St. Paul's Cathedral. *Lent by Alec Hunter, Esq.*

Z 18 CHALICE VEIL "THE KERUBIC" (2 ft. square) silk and metal tissue. Made by the St. Edmundsbury Weavers about 1904. *Lent by Morton Sundour Fabrics Ltd.*

ANN MACBETH (See Section R)

Z 19 BANNER (H. 4 ft. 10 in. W. 3 ft. 7 in.) silk with velvet border. Appliqué of silk and cloth of gold embroidered in coloured silks and gold thread and decorated with beads. Inscribed: SANCTUS BARTHOLOMEUS. Embroidered by some Haslemere ladies about 1910. *Lent from St. Bartholomew's, Haslemere.*

CHARLES RICKETTS (See Section W)

Z 20 BISHOP'S GLOVES (L. 1 ft. 1½ in. W. 6 in.) embroidered by May Morris about 1910. Exhibited Paris 1914 cat. no. 516 and R.A. 1933 no. 412m. Paris catalogue (*ill.*). *Made for use at Easter.* [T.71&a–1939]

Z 21 CHRISTENING GLOVES (L. 3½ in. W. 3 in.) embroidered by May Morris about 1910. Exhibited R.A. 1933 no. 412k. *Lent by Mrs. Sturge-Moore.*

PHILIP WEBB (See Section I)

Z 22 ALTAR FRONTAL (H. 1 ft. 1½ in. L. 4 ft. 8½ in.) linen embroidered in coloured silks and gold thread. Embroidered by May Morris 1897. A.J. 1905 p. 259 (*ill.*). Exhibited Paris 1914, cat. no. 10. Made for the Chapel of Rochester and Southwark Diocesan Deaconess House. *Lent by the Head Deaconess.*

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